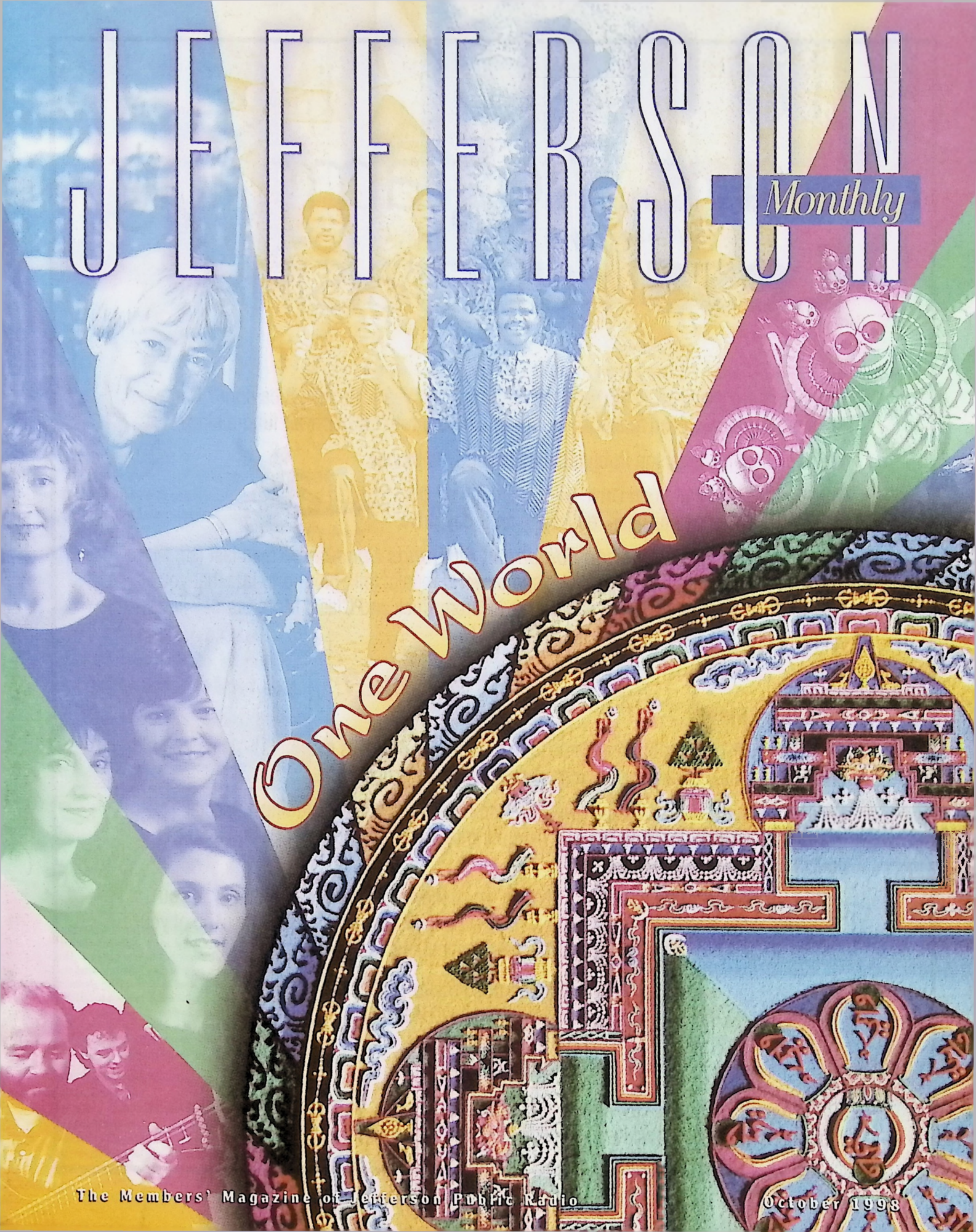
JEFFERSON Monthly

One World



The Members' Magazine of Jefferson Public Radio

October 1998

More Programming
Less Fundraising

Listeners have asked for it. We've dreamed about it for years. But can it be done? Can we raise the money we need to sustain our programming with LESS on-air fundraising?

We think so, and Jefferson Public Radio is taking the plunge.



This October, our Fall Fund Drive will be cut in half. Our normal 16-day drive has been reduced to an 8-day drive.

That means even more *Morning Edition* and *All Things Considered* than last fall. More classical music. More of the special blend of world music, folk, blues and jazz that you hear on Rhythm & News. More bad car advice from Click and Clack. More Sunday jazz.

And less on-air fundraising.

How can it be done?

Pledge by Mail!

Over 3/4 of JPR's contributions come from current and previous members. We are counting on these people responding to our mail campaign that is underway.

We are offering special incentives to folks who respond by mail, including a special drawing for season tickets to the award-winning One World concert series and a 50 CD collection of music you hear on JPR.



Please take a moment to send in your renewal or additional gift today. If you have not received a pledge kit in the mail, simply send in the back page of your Jefferson Monthly (it has the mailing label) with your check.

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JPR is pleased to provide even more programming this year, so please be generous with your support to ensure that we can sustain reduced on-air fundraising.



PHOTO: DANA PALMER

Alice DiMicele will perform in Ashland on October 17. See Artscene, page 28.

Visit us on the World Wide Web
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JEFFERSON Monthly

OCTOBER 1998

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November 7th in Medford

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See page 24 for e-mail directory.



TUNED IN

Ronald Kramer

New Endeavors

There's quite a bit of "trendiness" in the high-technology world. For most of this decade it's been said that newer technologies, like the Internet, satellite communications and the home computer, would increasingly tend to replace older mass media like traditional radio and television. While a lot of such trendy hype turns out to be nothing more than flashy, inaccurate prognostication, at JPR we have long felt that the radio world we have long inhabited would, indeed, eventually be significantly modified by the these technological changes.

That type of thinking led us into an early foray when we launched JEFFNET in 1995. Insofar as we are aware, we remain the only public radio or television station in the nation which operates a public Internet service. JEFFNET was launched with the idea that JPR would get into this newer world at an early date, learn our lessons, and thus be better able to capitalize upon any future opportunities it afforded which could complement the services we have traditionally provided by radio. Our years of experience with JEFFNET have taught us a great deal.

The media world is struggling with the future. Last month, for example, I devoted this space to discussing NPR's thinking about this topic. While some have suggested that radio, and in particular local radio, would be eclipsed by a march of new technology, at JPR we have concluded that is unlikely. If the lessons of the past teach us anything, it seems probable that these newer technologies will cause an evolution of radio and television and will cause audiences to spread broader media usage over a broader spectrum of media services and technologies.

While I'm not entirely fond of the term, there has been a lot of discussion about "media convergence," an intertwining of newer and older media with an evolutionary result. That seems like a reasonable hypothesis to me.

It also seems to me, however, that these developments are likely to spell economic difficulty for traditional *local* radio, including public radio. While I have a great deal of personal, professional affection for the radio industry which has existed in the twentieth century, its value and importance lies in the *programming* it delivers. Thus, the dilution of local public radio would be a tolerable result if public radio's services were available elsewhere. I think that is unlikely unless local public radio gears up to provide them–albeit through new technologies.

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>
> WHATEVER JPR HAS TO OFFER IN THE WORLD OF ALTERNATIVE MEDIA, IT SHOULD AGAIN BE BASED UPON OUR ABILITY TO IDENTIFY AND DELIVER A DISTINCTIVELY INTERESTING, INSPIRING AND PROFESSIONAL PRODUCT.

Public radio tends to serve audience tastes which are not commercially viable. Of equal importance, we approach our audiences from a shared sense of intellectual curiosity and mutual respect–rather than from a commercial motive. What results is inevitably different, and uniquely valued by listeners, in a way which commercial media are rarely able to emulate.

Thus, preserving the type of program service, and the motive from which it is offered to the public, seems to me to be a high order goal for public radio.

It is from these conclusions that we have decided to initiate a new arena at JPR. Effective September 1, JPR inaugurated a new operating department called New Media. Long time JPR staff member John Baxter has assumed the responsibility of heading this department. John has been with JPR for nearly 20 years and, with the exception of recent months, has served as program director throughout that period. Eighteen months ago he indicated to me a desire to take some time off both to pursue some other interests as well as to reflect upon the types of JPR activities which might occupy his future. Both John and the station have used the intervening period to very carefully, thoughtfully and deliberately explore wide-ranging possibilities and over the past several weeks those discussions have matured to his new assignment. Key to our ability to expand and capitalize upon new media areas is our intellectual insights in the content-related dimensions of services we provide. In seeking supervision for a new, and expanded, exploration of new media, John's talents immediately came to mind. Much of JPR's programming attainments, including our basic programming architecture, have been his conceptual achievement.

The fact that as a small market station we have achieved major market audience levels speaks to John's talent for crafting our content framework. Much of the new media world has focused around technology and correspondingly less attention has been paid to content. My own view is that, whatever JPR has to offer in the world of alternative media, it should again be based upon our ability to identify and deliver a distinctively interesting, inspiring and professional product. John brings to this assignment unique credentials and I am extremely pleased that his own developing professional interests align so well with our sense that JPR needs to be aggressively exploring new media opportunities.

In his new assignment John will coordinate both JEFFNET, publishing ventures such as a book which we will shortly be publishing based upon our "As It Was" radio series, an impending JPR Web audio service, and a host of new projects which we have been exploring for some months.

I think it is important to note that John is not leaving radio. He doesn't want to and we don't want him to. He is, after all, one of our most skilled air personalities. But it is important to note that, when the radio world talks about "convergence," they are talking about the conjunction of radio and new media and John is uniquely skilled in helping us to migrate our radio strengths into a new technological framework.

Stay tuned. Or should I say "Click on New Media?"

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

John Darling

Who We Are When We're Walking is Who We Are

Ever notice how many people are out walking? I don't mean walking to get anywhere– just walking. They're not doing it just for the exercise, either, although they get that. It's bigger.

I remember when all this started. First it was jogging, somewhere in the mid-seventies. All the special running shoes came out to make our old Converse and Topsider tennies obsolete. Next decade, a lot of people realized running was a lot of work and you could hurt yourself. The body spoke: ain't natural for everyone to run that much. On the way to that realization, people found walking. It was so easy, even fun. It didn't have the pain you buy the gain with.

> IN WALKING, THE SOUL COMMITS THE RADICAL ACT OF RECLAIMING AWARENESS, CHOICE AND PRESENCE.

People realized it was fascinating just being out there away from everything in the open air, watching all the birds, the light patterns on the hills, the trees, the interesting houses and things in people's yards, hearing a new spectrum of sounds, saying hi and most of all, just being there, here, in the present.

Back when I thought walking was only exercise, I thought walkers must be stress sufferers and walking helped, which is true. Or they were trying to cut cholesterol and add a ninth or tenth decade to their lives. But, walking seemed so low-impact and innocuous. Where was the struggle? And it took a lot of time. I was missing the point.

Walking is big enough to go on the cover of *Time*, where all burgeoning phenomena achieve legitimacy and reality, but it probably won't. It's too subtle and personal and there's nothing to buy and not much to discuss. Yet there it is, undeniably pulling more and more people out onto the streets, so as to saunter about right there in public, ignoring their voicemail, pagers, email, TVs, letting the whole thing cut into their meal preparation time, their touching of bases, their keeping up with current events and their laying out clothes for tomorrow.

Walkers are peopling the park paths, sidewalks and the forest roads in the watershed above town. You're never really alone anymore. They're up walking before light and they're taking back the night. They're going on walking dates, which are inexpensive and comfortable, because you're not sitting there watching each other chew and you can have long silences because you're appreciating nature and sharing myriad unspoken things about its wonder. Walkers are doing it no matter if it's rain or fog. They're not out to enjoy the weather. Bad weather is part of the thing, the milieu.

You can tell all these people are walkers because they're never headed anywhere to get anything and they return empty-handed. And even though they generally eschew destinations, they walk with seeming purposefulness. You kind of wish they would all walk on treadmills and light the city, but then they wouldn't get what they're getting out of it, which is that they are creating kind of a parallel universe in which there is time.

This universe we've been living in for a couple million years has lately broken loose from the laws of physics and run out of time. Time's getting very hard to find and so, like real estate, time seems in our minds to be very expensive. We're getting nutty from lack of time. Even more than from lack of space.

The people who are replenishing this alternate universe with time are brave pioneers, because, in taking time to do this seemingly innocuous and nonproductive thing of walking, they are drawing the line, standing in front of the column of tanks and committing the highly political, even magical act of defying the present universe

and just taking time where there is none. And, in their walking, they are actually claiming all the space there is.

When you're walking, it seems like you own the whole valley and the skies so that, instead of paying $340,000 for spectacular views which you usually bust your hump to pay for and which you look at only for about 10 minutes a day and which seem kind of like inert wallpaper, you internalize the views. You are out there actually IN that landscape which is constantly moving for an hour or so and which costs nothing, as it should.

But above all, there's the personal thing. Until this century, we did walking all the time. It was the only way to get anywhere. The Oregon Trail pioneers, for instance, didn't ride out here in their wagons; they hauled their stuff in the wagons while they walked. Our bodies were evolved to satisfy this one function more than any other. Walking is the reason we decided to become upright and bipedal, so as to free our hands for all sorts of industry and mischief, which required our brain to get bigger, which is good, right? Thus it follows that to restore our bodies to proper sanity and to throw off the trammeling wires of anxiety which embrace us ever more tightly, all we have to do it walk it off. We become grounded by moving across the ground.

Walking is emblematic of many activities people are now finding, whose purpose is to carve out a realm in which the personal soul is sovereign and does not answer to the barking of society and all its helpful little beeping, flashing buttons and recordings. In walking, the soul commits the radical act of reclaiming awareness, choice and presence. It breathes and moves into the world. It achieves personhood and reality. It rolls back our pressures like the Red Sea, until time stands wreathed in the present moment, abundant and newborn like some Venus in the waves.

This is the destination of walkers. The soul becomes who it really is. It emerges as a thing light and sweet. It takes over the feet, which suddenly know where to go without our thinking about it (ah, instinct!). It slips easily back into the flesh and returns us to our true self, which is found to be daring, intuitive, sane, friendly, enchanting and secretly free. Isn't that life's big lesson? Finally we don't long to be someone different or great, but only who we really are. And who we are when we're walking is who we are.

John Darling is an Ashland writer and counselor.

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JEFFERSON OUTLOOK

Russell Sadler

Oceanfront Erosion

It is quiet at The Capes for now. Summer is giving the residents of the wave-battered Tillamook County subdivision a respite to repair their homes and assess their situation. Just three of the 32 buildings threatened by sand dune erosion last winter are still labeled uninhabitable.

Cape residents are deciding whether to pay for a short term fix–a maze of wire mesh, concrete and steel tied back to anchors in the dunes to limit erosion until a more permanent solution can be found. They are kidding themselves. The respite is temporary and there is no permanent solution.

Sand erosion is likely to return to The Capes with the winter rainy season. History has not been kind to people who want to build and live on the beach. People keep doing it because the people who profit from beach front development conveniently have historical amnesia.

The cure is at hand. Oregon State University Professor of Oceanography Paul D. Komar's new book, *The Pacific Northwest Coast*, published by Duke University Press, is a timely cultural history of the Oregon and Washington shoreline.

Komar is a scientist and this is a book about science and cultural history, not politics. But Komar is clearly writing for the non-scientist and his later chapters chronicling the fate of eroded coastal subdivisions are clearly aimed at public officials who make policy decisions and their constituents.

Komar's book begins with a scientific primer on the geological evolution of the Northwest Coast from tectonic plates to dune fields. It continues with chapters devoted to sea cliff erosion and coastal dynamics–wind and wave action, onshore and offshore currents, tides and the risk of tsunamis. There are detailed accounts of property-threatening erosion on spits at Siletz and Nestucca and the erosion of Cape Shoalwater, Wash. Komar provides a detailed account of the 1982-83 El Nino season. He regards it as an extraordinary erosion event that did extensive property-threatening damage to sandspits at Alsea and Netarts.

Along with this useful scientific background Komar chronicles case studies of erosion that destroyed condominiums in the Jump-Off Joe subdivision north of Newport's Nye Beach in Lincoln County as recently as 1985 and whole towns that finally slipped beneath the waves like Bayocean in 1952.

There are two recurring themes in Komar's book. Efforts to restrict, restrain or prevent natural erosion eventually fail. These efforts do not stop natural erosion. They simply shift it somewhere else, often with unintended consequences. In at least one case, the effects were fatal to an entire community.

Bayocean began as Kansas promoter T.B. Potter's plan to turn Tillamook Bay into "the Atlantic City of the Pacific Coast." Potter began his development in 1906 by building a luxury hotel at the tip of a 4-mile spit lush with forests and dunes. He platted 3,000 lots each 50x100 feet, priced from $150 to $1,800 depending on the view and proximity to the beach.

There were no roads to the coast in 1906. Potter was counting on a railroad link from Portland to Tillamook to be completed in 1908. In subsequent years Potter built a huge "natatorium" that contained a swimming poll that produced artificial surf with large paddles and groups of small Craftsman-style bungalows.

Like many modern developers Potter got caught in a cash squeeze. The railroad to Portland was not completed until 1911–three years late. His alternative plan for transporting people by boat down the Columbia and into Tillamook Bay often took two or three days and guests arrived weak from seasickness. The development sunk in litigation and debt. Those who picked up the pieces proceeded more modestly in the Oregon tradition.

Bayocean developed as a modest resort for those who could afford it. To protect its homes and "stabilize" the entrance to Tillamook Bay, local influentials persuaded the U.S. Army Corps of Engineers to build a jetty north of the bay entrance in 1917. Komar constructs a cultural history of the controversy over the jetty, its eventual construction and its unintended role in eroding the Bayocean sandspit it was supposed to protect. Following three decades of alternating winter storms and futile efforts to stop the erosion, Bayocean sandspit was finally breached in a storm on November 13, 1952 and the remnants of Potter's grand scheme slipped into the Pacific Ocean.

Oregonians ignore the futility of this long and relatively recent history and continue building on the beach. The market is driven by the retirement of the generation that lived through the Great Depression and fought World War II. Wealth is more widely spread in this generation than any other in modern American history. They can live anywhere they want in their retirement because their checks come in the mail. They want to live at the coast.

The policy question is who pays to bail out the folks who live in these threatened developments once the inevitable natural erosion begins. Residents of The Capes are taxing themselves to pay for erosion control, but the issue goes beyond money. As Komar documents repeatedly, controlling erosion on one part of the coastline simply shifts the erosion problem onto adjacent property owners. Komar's chronicle of the legal, financial and liability problems still left unsettled by the Jump-Off Joe fiasco in 1985 is a wake-up call for today's public officials, private developers, engineers and geologists who think they can remain unaffected by the consequences of their decisions.

No public official should vote on any bill, ordinance or permit application until they read this book. No one should buy beach property until they read this book. Call it "informed consent." This review copy will be sent to Bill Sizemore. John Kitzhaber behaves as if he read it already.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at http://www.jeffnet.org.

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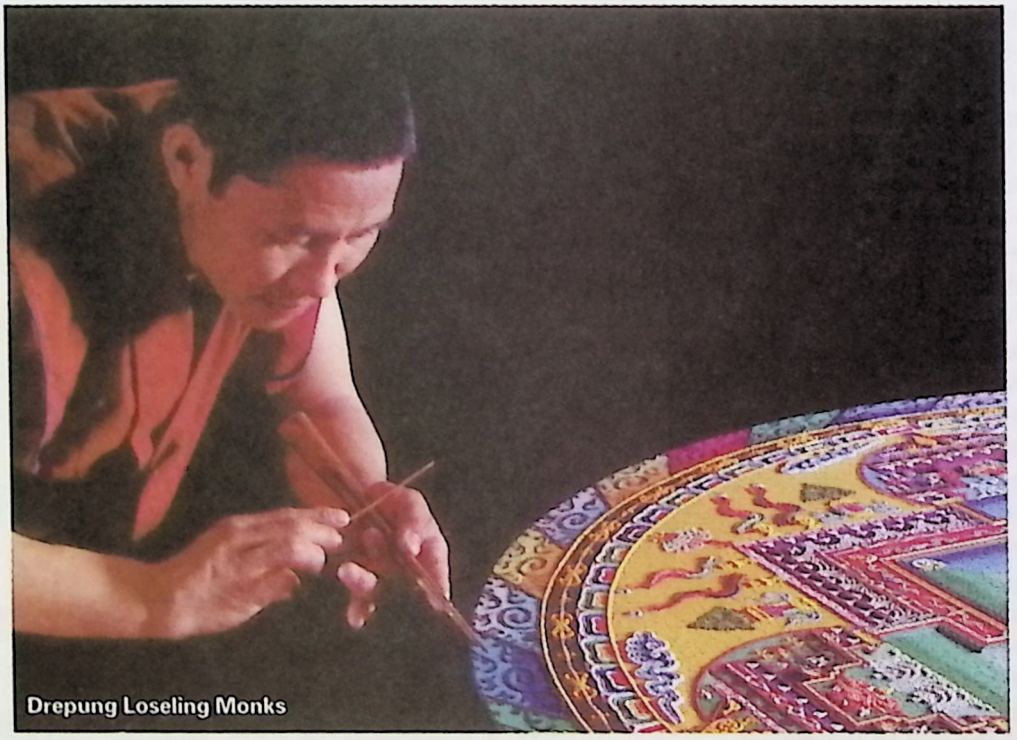
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FEATURE

One World

Expanding and moving in unexpected directions, this year's series of performances from around the earth promises excitement and intrigue.



Drepung Loseling Monks

As fall begins, another One World performance season approaches. Times have not stood still for the award-winning series any more than they have for the world itself. Now in its 6th season of bringing some of the globe's best cultural artists to the Rogue Valley, One World is continuing to expand and shift in creative directions. This year's events include not only a rich, diverse array of music and dance from a fascinating variety of cultures, but even events which touch upon sand painting and literature. With seven performances--up from six in previous years--mixing famous names with equally exciting but lesser known artists, the series will once again raise the standard. This annual collaboration between the Southern Oregon University Program Board and Jefferson Public Radio has already earned a reputation for its consistent offerings of high quality performance. ("Entertainment" would not quite be the proper term, for much of the performance comes from cultures and traditions where it has deeper social and spiritual meaning.)

One key element of the One World series is the merging of cultures, and the season's first performance will do that well. Dos Alas/Two Wings is a collaboration between top artists of distinct yet related traditions of energetic music and dance: the Cuban *rumba*

by Eric Alan

and the Puerto Rican *bomba*. The name of this celebrative collaboration comes from Puerto Rican poet Lola Rodriguez del Tio, who a century ago penned a line famous in both cultures: "Cuba and Puerto Rico are two wings of one bird." Demonstrating this truth with raucous high energy will be an ensemble of each tradition: AfroCuba de Matanzas from Cuban tradition, and Los Hermanos Cepeda from the Puerto Rican one. Both acknowledged masters of their respective arts, they'll provide high-energy music and dance, first separately, then together in *rumbombazo*, a spontaneous combination of the two forms. This will all happen on November 16 at the Craterian Ginger Rogers Theater in Medford. Earlier in the day, AfroCuba de Matanzas will present a workshop for experienced drummers, also to be held at the Craterian.


Dos Alas/Two Wings

A flurry of performances then begin in the new year. On January 13, the Craterian stage will be graced by Altan, who has earned a reputation as one of the finest traditional Irish music ensembles of their generation. From Donegal, the "forgotten county" of Ireland at the northern point of the land, Altan have emerged to gain wide international acclaim through a series of albums and tours reaching back over a decade. Their music is centered on beautifully played reels, though their deep repertoire also reaches out to include mazurkas, airs and jigs. They're exceptional in both their instrumental and vocal sound, and their visit will provide local residents a rare chance to see one of Ireland's most popular and skilled bands.

Mere days later a most unusual event will begin, of which the One World performance will only be one piece. Artist monks from the Drepung Loseling monastery in Tibet will visit for a week of activities at Southern Oregon University, culminating in two One World performances called *The Mystical Arts of Tibet*, on January 22 and 23 at the intimate SOU Music Recital Hall. While mesmerizing as entertainment, their performances are great examples of ones that come from a deeper source. The monks will present a combination of instrumental music, ceremonial chant and ritual dance; arts which arise from a belief that ritual performance of sacred music and dance at auspicious times establishes communication with the higher powers of good, and brings about healing on environmental, social and personal levels. There have only been five previous occasions on which the Drepung Loseling monks have brought their mystical arts to the west, and their colorful One World appearance is bound to be deeply memorable. As part of their week-long visit, the monks will also create a sand painting over a number of days, which will be destroyed shortly after its completion, to symbolize the impermanence of life. An opening ceremony which is free and open to the public will be held on January 19 at 11:30 a.m. in the lobby of Stevenson Union at SOU. The appearance of the monks will be supported in part with funds provided by the Western States Arts Federation (WESTAF), the Oregon Arts Commission, and the National Endowment for the Arts.

THIS YEAR'S EVENTS INCLUDE NOT ONLY A RICH, DIVERSE ARRAY OF MUSIC AND DANCE FROM A FASCINATING VARIETY OF CULTURES, BUT EVEN EVENTS WHICH TOUCH UPON SAND PAINTING AND LITERATURE.

On February 11, One World will take a very different turn when the four stunning a cappella voices of Anonymous 4 blend in the SOU Music Recital Hall. Though their name arises from the primary composer of medieval European music ("anonymous"), they are anything but anonymous themselves in the classical music world. Their angelic treatment of medieval music has kept them at the top of the Billboard classical charts, and brought them wide international attention. This performance will give a unique opportunity to see them bring one of their recordings to life. They'll perform a solo show called *The Miracles of Sant'iago*, which is filled with exquisite renditions of music originating in the cult of Saint James at Compostela, Spain, from a celebrated twelfth-century codex that contains some of the earliest known polyphonic scores. The music retains relevance and beauty across eight centuries; it's with great pleasure that One World presents their return, five years after they first brightened a local stage.

As March begins, what is perhaps the most unique performance that One World has ever presented will occur. It unites literature, spirituality and music, with two artists joining together who are known for very divergent creations. Ursula K. LeGuin, whose imaginative and speculative fiction has earned her an international reputation, has also quietly been working for forty years on her own rendition of the Tao Te Ching of Lao Tzu. She speaks of wanting to make a version of the work which speaks in the poetic vocabulary of this age; which brings the great Chinese spiritual work alive in a modern and personal context. In two different shows on two different nights (reading from Book One on March 5, and Book Two on March 6), LeGuin will join the words of the Tao with the music of Todd Barton, who is the resident composer and music director of the Oregon Shakespeare Festival, and a very successful composer beyond the festival's bounds. Improvising on Tibetan gongs, frame drum, kalimba, sawblades, bells, bamboo shakuhachi flutes and other exotic instruments, Barton works with LeGuin in a way that brings spirit newly alive.



David Grisman Quintet

The voices of the next group barely need an introduction, as distinctive and famous as their blend has become. Ladysmith Black Mambazo soared to the heights of international attention when their vocal contributions helped to make Paul Simon's *Graceland* one of the most acclaimed albums of the 1980s. In pure form, their Zulu harmonies take traditional African music called *isicathamiya* to stirring new heights. It's music born in the mines of South Africa, where black workers were taken by rail to work far away from homes and families. The group itself began after band leader Joseph Shabalala heard certain harmonies in a dream in 1964, and enlisted other talented friends and family members in the hometown of Ladysmith to begin to sing them. Their power has now been captured on nearly forty albums. From Grammy awards to a command performance at Nelson Mandela's presidential inauguration, few groups have matched the impact of Ladysmith Black Mambazo's influence on world music. Their March 11 appearance at the Craterian Ginger Rogers Theater is a unique opportunity to see the legendary masters live.



Todd Barton

Bringing One World home this year will be American mandolin great David Grisman, who will bring the current version of the David Grisman Quintet to the Craterian on April 8. Grisman was the pioneer and remains the only purveyor of "dawg music," a blend of jazz, bluegrass, gypsy, and Latin influences. The original David Grisman Quintet album on Kaleidoscope Records stunned the world in the late 1970s, and many of the players from that band have gone on to stardom of their own. Grisman's undisputed virtuosity on the mandolin and his deep passion for acoustic music of all forms have allowed him not only to keep dawg music fresh and evolving into the end of the 20th century, but also to launch Acoustic Disc, a very successful and uncompromising record label dedicated to the preservation of traditional acoustic music. His latest appearance will serve as reminder of his peerless sense of rhythm and melody. His current band is as skilled as always, and includes Argentine guitarist Enrique Cora, flautist Matt Eakle, percussionist/violinist Joe Craven, and bassist James Kirwin.

In total, the One World series continues to be an ongoing celebration of global culture that's not to be missed.

ONE WORLD TICKET INFORMATION

This year's series offers creative ticket options as well as creative performance. Season tickets will be available until October 13, with discounts and priority seating given to those who order tickets for five or more of the seven shows, as follows:

- Those who purchase tickets for all seven shows will get a 20% discount and the best seats in the house.
- Those who purchase tickets for any six shows will get a 15% discount and priority seating.
- Those who purchase tickets for five shows—again, any chosen shows—will get a 10% discount and priority seating.
- Tickets are available for individual shows, but not until after October 20, to allow for priority season ticket seating.

To order tickets before October 20:

By mail: SOU Program Board, 1250 Siskiyou Blvd., Ashland OR 97520

Phone: (541)552-6461

Fax: (541)552-6440

Online: www.jeffnet.org/performance

To order tickets after October 20:

By phone: (541)552-6461, for SOU Music Recital Hall and Britt Ballroom shows
(541)779-3000, for Craterian Ginger Rogers Theater shows

Online: www.jeffnet.org/performance

In person: Cripple Creek Music, Ashland
Craterian Box Office, Medford (Craterian events only)
SOU Student Tickets: Only at SOU Raider Aid

FEATURE

Reinventing the Regional Economy

A new entrepreneurial spirit may be the key to creating prosperity in the State of Jefferson.



From an economic standpoint, the Jefferson region bears a striking resemblance to a Third World colony–after the colonizers have left. The region has seen many of its biggest employers in the timber and railroad industries either downsize or pull up stakes altogether, depleting the region of jobs, capital and managerial knowhow.

So what lies ahead? One future scenario would have us being rescued by the more recent wave of corporate saviors who provide low-paying but steady jobs in the service and retail sectors. Not a particularly thrilling prospect; clerking at a Wal-Mart or cleaning rooms in a Holiday Inn isn't everybody's idea of a dream job, especially if they worked for union wages before.

There is another scenario, a more hopeful one, one that draws on the self-reliant spirit of the region, and it offers Jeffersonians the opportunity to reinvent themselves and their economy in the current economic vacuum. But it will require the rebirth of an entrepreneurial spirit that's been stifled in this era of mega-mergers and multi-national corporations.

Yes, unemployment in this region is high. The prospects facing, say, a newly laid-off lumber mill worker can be pretty grim, but consider the situation facing a jobless person in the *real* Third World: "You either figure out a way to make a living or die," observes Susan Brown, a small business consultant based in south Siskiyou County. That stark reality has spurred an often desperate brand of grassroots entrepreneurism in the poorer nations. In Mexico, for example, small-time vendors seem to fill every public space–sidewalks, public plazas, even strolling from table to table in restaurants. In simple terms, the poorer classes here survive on welfare and working at McDonald's; in the Third World they are more likely to go into business for themselves, even if their entire stock consists of a few trinkets spread out on a tattered blanket on the sidewalk.

If you're looking for that same kind of raw entrepreneurial spirit here, you can certainly find it at our open-air crafts and produce markets. But why aren't there more of these mom-and-pop, grassroots enterprises? "In this country welfare and the big corporations have robbed us of knowhow and drive," opines Brown. So what happens when many of those corporations start pulling out and the welfare rules are tightened? Brown is clearly hoping these harsh realities will stimulate a revival of the entrepreneurial spirit in this region. She is part of a small network of business consultants who are helping provide the "knowhow" part of the equation. (With two partners, she operates the Mt. Shasta-based Business Resource and Action Center, which offers counseling on a range of subjects for new business owners, including marketing and developing a business plan.)

THE POORER CLASSES HERE SURVIVE ON WELFARE AND WORKING AT MCDONALD'S; IN THE THIRD WORLD THEY ARE MORE LIKELY TO GO INTO BUSINESS FOR THEMSELVES.

One comforting aspect of grassroots entrepreneurship is that you can start small and simple, often basing your enterprise on a skill or knowledge you already possess. Michael J. Kinsley gives a classic example of this in his *Economic Renewal Guide*, a widely circulated primer on how to revive faltering local economies: The ladies of Colquitt, Georgia, Kinsley writes, had been canning the local mayhaw berry since time CONTINUED ON PAGE 25

BY
Tim Holt





NATURE NOTES

Frank Lang

Shaggy Manes

During some autumns, when rains and freezes are well placed in time, mushrooms appear in woods, pastures, and even gravel roadsides, in great variety and number.

Among the easily identifiable edible mushrooms are the shaggy manes, which pop up through the gravel along our local logging roads, some years, in great abundance. They stand, sometimes in clusters, like British soldiers in white shaggy busby hats with a touch of brown on top. Mycologists, those of us who study fungi, and mycophagists, those of us who eat fungi, call the shaggy mane by its scientific name *Coprinus comatus*. *Coprinus*, from the Greek, meaning dung, for many of its smaller coprophilous dung inhabiting relatives, and *comatus* from the latin meaning long-haired. For you mycophagists who might worry about such things, the shaggy mane gets its nutrition from other sources in the soil.

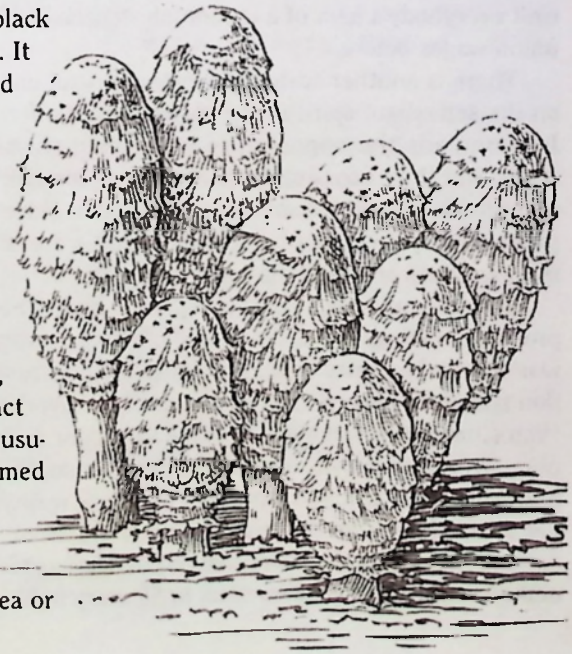
> THEY STAND, SOMETIMES IN CLUSTERS, LIKE BRITISH SOLDIERS IN WHITE SHAGGY BUSBY HATS WITH A TOUCH OF BROWN ON TOP.

As it ages, strange things happen to the shaggy mane. Its gills and cap deliquesce, that is, they self-digest and turn into a black fluid, as does its relative the inky cap. It is said the black fluid can be diluted with water and used as ink.

But the shaggy mane is better eaten. Picked when young, the mushroom is edible and choice, though somewhat watery and delicate of flavor when compared with other mushrooms. Flavor can be intensified by boiling off the water during cooking. Although among the safest mushrooms, the shaggy mane may, very rarely, react with your physiology like the inky cap usually does with everyone when consumed with alcoholic beverages. Ears and nose turn red, and strange metallic tastes, lightheadedness, rapid heart beat, and sometimes nausea or even worse are experienced. As some of you may know, these are the same symptoms of antabuse, the drug sometimes given to alcoholics to make consumption of alcohol an unpleasant experience. The toxin coprine and antabuse both interfere with alcohol metabolism causing acetaldehyde to accumulate in the blood. Fortunately for alcoholics and unwary mycophagists recovery is normally spontaneous and complete.

Start looking for shaggy manes soon after the first rains. They pop up as if by magic. Eat them quickly for soon they turn to ink. Don't worry about poisoning from shaggy manes; it is very rare and seldom fatal, just unpleasant. JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily,* Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.





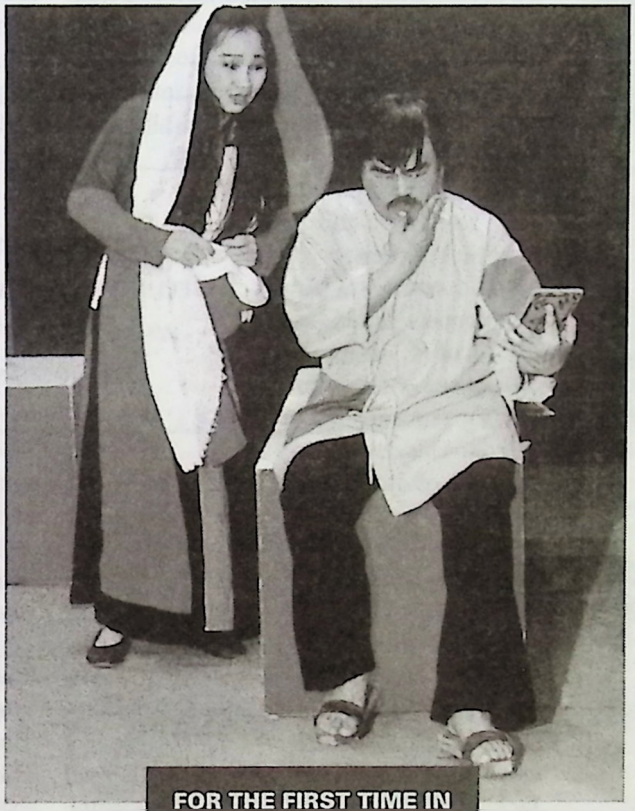
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Truong Ba's Soul in the Butcher's Skin



Some of Vietnam's most distinguished and talented theatre artists will offer a unique opportunity to explore Vietnamese drama when Nhà Hát Kich Viet Nam, the Hanoi-based Central Dramatic Company of Vietnam, performs *kich noi* theatre (literally, "spoken drama"), during two performances in Ashland produced by the Department of Theatre Arts at Southern Oregon University.

For the first time in history, a Vietnamese theatre troupe of twenty-one actors, directors, and designers will tour the West Coast performing one of Vietnam's most popular plays, *Truong Ba's Soul in the Butcher's Skin* or *Hon Truong Ba, Da Hang Thit*, a play by Luu Quang Vu.

FOR THE FIRST TIME IN HISTORY, A VIETNAMESE THEATRE TROUPE OF TWENTY-ONE ACTORS, DIRECTORS, AND DESIGNERS WILL TOUR THE WEST COAST PERFORMING ONE OF VIETNAM'S MOST POPULAR PLAYS

This poignantly funny and visually stunning play provides an amusing critique of the Vietnamese (and all) bureaucracies and great insights into the clash between traditional and contemporary Vietnamese customs. The production will be performed in Vietnamese and will be accompanied by English supertitles.

"We're incredibly excited about bringing Vietnam's premier theatre company to Ashland," said Dale Luciano, chair of SOU's Theatre Arts Department. "By all accounts, the performances are a colorful, spectacular glimpse into Vietnamese culture, and the actors are the finest in Vietnam. It's an historic first."

In the play, two celestial gods hastefully take the life of a kind and gentle gardener, Truong Ba. His widow travels to heaven and bargains for her husband's return. Unfortunately, Truong Ba's body has already begun to decompose, so the gods agree to transmigrate Truong Ba's soul into the body of a butcher who has just died in the same village.

During his funeral, the butcher's body comes alive with what turns out to be Truong Ba's soul. A dispute breaks out between Truong Ba's and the butcher's wives because each feels entitled to having her husband back. The village authorities must resolve the conflict and decide on a compromise. Truong Ba's soul in the butcher's body, the new composite character, must share his time between the two wives and homes. Afterwards, Truong Ba's soul discovers that it is not at all easy to live in another person's skin.

The Central Dramatic Company of Vietnam was founded in Hanoi in 1952. When the war with the Americans began, the theatre company was joined by the Saigon Dramatic Company. This new group employed over two hundred actors and performed in Hanoi and other Northern cities, and in informal battlefield settings throughout the country between 1965 and 1975.

During the war, Vietnamese and American theatre artists offered alternatives to bloodshed and political chaos. While the United States was bombarding Hanoi during the December 1972 "Christmas bombings," a Hanoi theatre company was performing its own version of Arthur Miller's *All My Sons*, an American play about the pain of sending one's sons off to war.

In the decade after the war, the Central Dramatic Company performed "politically correct" Vietnamese plays and CONTINUED ON PAGE 25

BY
Laurie Heuston

Fresh Air



Terry Gross provides a lively look at entertain-ment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.

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News & Information



ONLINE

Joe Loutzenhiser

The Pornography Problem

Viewed from an honest and objective perspective, it must be admitted that America is a country obsessed with sex. We are constantly inundated with sex from advertising, entertainment, news, and most recently, our politicians. Americans have sex more often than any other nation in the world except Russia. But paradoxically, sex is also subverted and concealed. It is more acceptable to show and view graphic violence than graphic sex. Many American pioneers were Puritans who had a disapproving view of sex. Their influence on our society has persisted to this day, leaving us with one of our natural pleasures an embarrassment. I believe our obsession with sex is a result of this subversion. It is the lure of the illicit that holds our rapt attention.

> CAPITALISM SUCCEEDS BY SELLING PEOPLE WHAT THEY WANT, AND THEY WANT PORNOGRAPHY.

Because sex is a preoccupation with many Americans we covertly seek it out. We furtively watch *Baywatch* and *Jerry Springer*, hide stacks of magazines in closets and under beds, rent videos from a video store outside our neighborhood, read Jackie Collins novels, all the while attempting anonymity. Now we have a new outlet for this fixation: the Internet.

The Internet is a near-perfect medium for such voyeurism. It is mostly anonymous, easily accessed, and relatively inexpensive. This has led to an explosion of pornography on the Internet. Capitalism succeeds by selling people what they want, and they want pornography. Pornographic web sites account for the majority of Internet commerce. These sites are usually also on the leading edge of technology in an effort to compete and keep up with demand. Some might not like to admit it, but much of the success of the Internet is due to the popularity of pornography.

Predictably, this has led to a lot of hrumph-hrumphing by politicians, religious leaders, and "family" advocacy groups. Their efforts to address the matter seem to be primarily focused on the censorship of such material under the guise of protecting children. They would be more than happy to defile our First Amendment rights in an effort to squelch pornography. This led to the Communications Decency Act (CDA), which was ruled unconstitutional by the Supreme Court, and other attempts to pass oppressive laws. Hopefully the Supreme Court will uphold our rights against such repression, although I am not too confident. Information about these issues can be found at Citizens Internet Empowerment Coalition (www.ciec.org) and the Center for Democracy and Technology (www.cdt.org). Currently, Congress is considering a spending bill that includes two riders that legislate censorship (www. cdt.org/publications/pp_4.16.html). Also note that the Supreme Court's previous rulings define pornography based on the "local community standards." Because of the global nature of the Internet this definition is rendered meaningless, but as yet has not been reinterpreted or clarified. This loophole has already led to the prosecution of people from liberal states, such as California, by police from conservative states, such as Tennessee. Essentially, regressive states can enforce their "local community standards" on the entire country. Our laws have not caught up to the technology and have only muddled the situation. I question whether pornography requires any regulation at all, outside of the use of minors in its creation. I am never quite sure how such laws "protect" us.

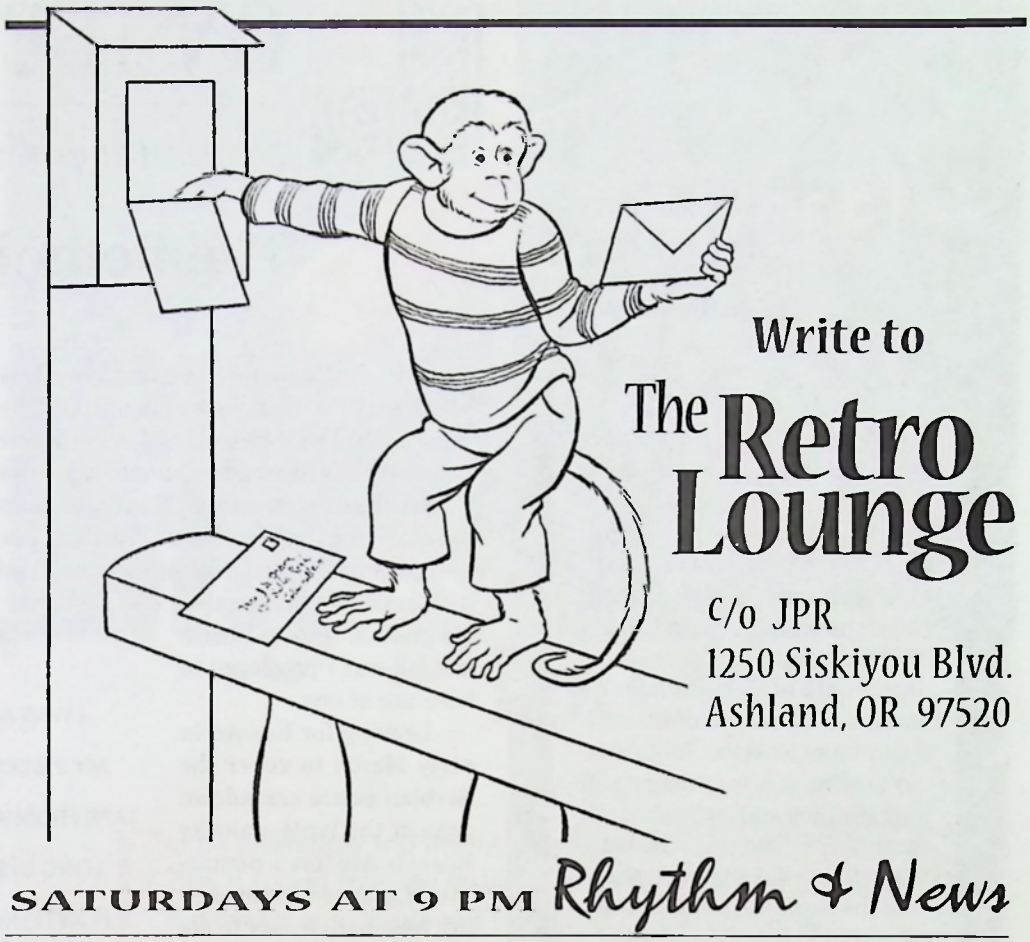
Alternatively, there are technological methods for restricting access to pornography. "Filtering" software is available for use on home computers and places that have public Internet access. Such software use lists of prohibited web sites, newsgroups, and words to limit what the user can see.

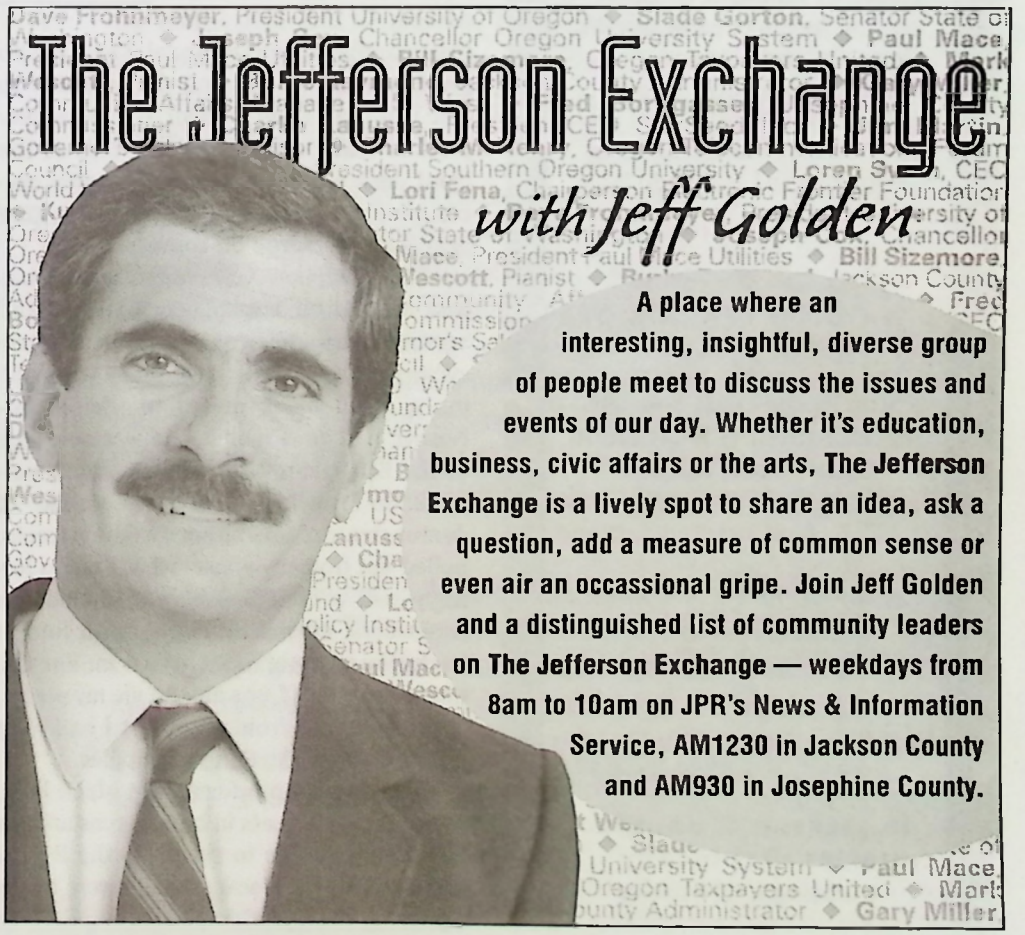
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While this approach is certainly preferable to oppressive laws, it has its own deficiencies. Some of the companies that sell such software are cagey about revealing just whom and what are on their lists. Some also engage in questionable business practices, such as threatening their critics and including them on their lists, scanning your computer for personal information, filtering out non-pornographic sites, and sometimes even resorting to acts of digital mayhem (cgi.pathfinder.com/netly/spoofcentral/censored). It appears that many of these companies have their own agendas that they promulgate through their software. You can find more stomach-churning details on censoring software and the companies that sell them at PeaceFire (www.peacefire.org). I cannot endorse these companies, and I certainly would not like for their software to be used other than by personal choice. Unfortunately, many libraries and schools are being coerced into using such software.

If we cannot use laws or technology to decide what we view or read, then where does that leave us? I wonder what ever happened to personal responsibility. Sometimes I think that the fundamental right in America is "The freedom to be irresponsible." Even a child can understand that it is inappropriate to rummage through a recycling bin, find a pornographic magazine, and then go sit and read it in the library. But then why do we need software to keep someone from visiting a pornographic web site on a library computer? The transgressions are relatively equivalent. And I wonder, too, about the parents and "family" advocacy groups who promote public censorship when instead it should only be they who govern what their children see, and only their children. It is as if people do not want to take responsibility for themselves or their family, but instead want society to create an environment to keep them insulated from their prejudices and fears. The answer is simple: if you don't like it, don't expose yourself to it. If you do not want your children exposed, supervise them and teach them respect for your wishes. Censorship is not a way to protect people from themselves. JM

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.





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the community-based internet service of the jefferson public radio listeners guild

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NPR ON THE SCENE

Sylvia Poggioli

Mobile in Kosovo

One of the major problems reporters face on assignments in the backwaters of the world is simply finding a phone to file on. In recent years, covering stories in what has become former Yugoslavia, in Albania and in Southeast Turkey, I've looked enviously at colleagues equipped with small portable, satellite phones. Only in Bosnia last fall was I privileged to have use of one.

Leaving for Kosovo in early March to cover the Serbian police crackdown against the large majority Kosovo Albanian population, I groaned, remembering how hard it was to file at the inappropriately-named Grand Hotel in Pristina, the provincial capital. There are no phones in the rooms and the only way to call out was from one of the 2 rickety phones (each about 15 years old) at the front desk where everyone–including special police agents wearing flashy jogging gear–can eavesdrop on conversations.

> "I WAS ABLE TO FILE MY PIECES, SPOTS AND TAPE FROM AN OBJECT I HAD LONG DISMISSED AS A PLAYTHING OF YUPPIES."

This time, however, I found Kosovo was just a little bit less of a backwater and seemed almost... cosmopolitan. Nearly everyone I saw in the large lobby was holding a small black object to their ears–Kosovo had gone mobile and was now part of the European GSM cellular phone network. So I quickly joined the thousands of demonstrators marching in the streets, pulled out from my pocket what Italians lovingly call a "telefonino" and dialed the News desk for my first spot–with lots of background ambiance thrown in. For the next two weeks, I was able to file my pieces, spots and tape from an object I had long dismissed as a plaything of Yuppies.

Pristina is an information black hole. There are no TV sets in hotel rooms and it's almost impossible to tune into the BBC. I learned who the Oscar winners were by deciphering the Cyrillic alphabet in a Serbian newspaper. So, mobile phones were reporters' only lifeline to the outside. But one evening, all phones suddenly stopped working, sending panic through the hefty media pack deployed throughout the hotel. For the next several hours, the lobby was filled with groups of reporters huddling in whispered conversations, speculating whether the mobile phone shutdown was part of an effort by Serbian authorities to silence the foreign media. But, next morning, all our conspiracy theories were dashed by the first ring of the phone. It was soon clear that the local mobile system had simply overloaded: hundreds of people had all used their phones at the same time –the time to file.

Sylvia Poggioli, foreign correspondent for National Public Radio's (NPR) Foreign Desk, reports from Rome, Italy, other parts of Europe and the Middle East. Poggioli can be heard on NPR's award-winning newsmagazines Morning Edition, All Things Considered *and* Weekend Edition.

Since joining NPR's Foreign Desk in 1982, Poggioli's reportorial analysis encompassed the fall of communism in Eastern Europe, the turbulent civil war in the former Yugoslavia and noteworthy coverage from Prague. In early 1991, she supplemented NPR's Gulf War coverage, reporting from London on European reactions to events surrounding the war.

In 1994, Poggioli was elected a Fellow of the American Academy of Arts and Sciences "for her distinctive, cultivated and authoritative reports on 'ethnic cleansing' in Bosnia."

In 1990, Poggioli spent an academic year at Harvard University as a research

fellow at Harvard University's Center for Press, Politics, and Public Policy at the Kennedy School of Government.

From 1971 to 1986, Poggioli served as an editor on the English-language desk for the Ansa News Agency in Italy. Prior to her duties as editor, she worked at the Festival of Two Worlds in Spoleto, Italy. She was actively involved with women's film and theater groups.

Poggioli's reports on the Bosnian conflict earned two awards in 1993: the George Foster Peabody Award and the Edward Weintal Journalism Prize. She also won two awards in 1994, the National Women's Political Caucus/Radcliffe College Exceptional Merit Media Award and the Silver Angel Excellence in the Media Award.

The daughter of Italian anti-fascists who were forced to flee Italy under Mussolini, Poggioli was born in Providence, Rhode Island, and grew up in Cambridge, Massachusetts.

Poggioli graduated from Harvard College in 1968 with a bachelor's degree in romance languages and literature. She later studied in Italy under a Fulbright Scholarship.





Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

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If you would like further information on making a bequest please contact us at (541) 552-6301.

PROGRAM GUIDE

At a Glance

Specials this month

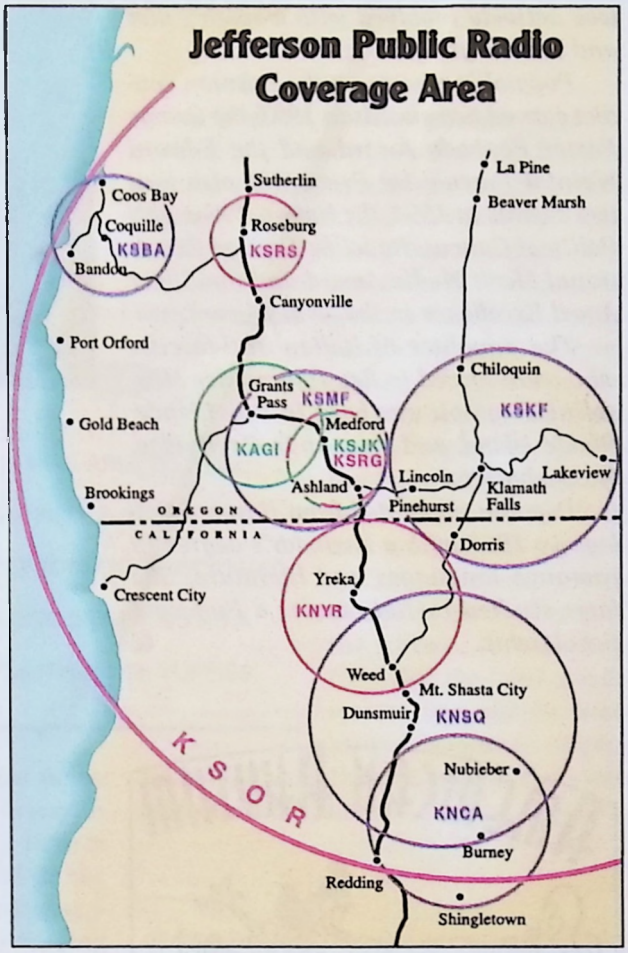
CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month, we begin a new locally produced Saturday morning opera program with *First Concert* host Don Matthews. Don brings his considerable background in opera (including time as a professional opera vocalist) as he chooses from the Jefferson Public Radio music library. This month, to mark the final month of the Shakespeare Festival in Ashland, Don will present operas inspired by the bard himself, William Shakespeare. Among the offerings this month, *Falstaff* by Verdi featuring Guiseppe Taddei in the title role; *I Capuleti e i Montecchi* by Bellini with Beverly Sills and Janet Baker as the star-crossed lovers, and perhaps one of the finest recordings of Verdi's *Otello* with Jon Vickers as Otello and Tito Gobbi as Iago. Join us for *JPR's Saturday Morning Opera* at 10:30 Saturday mornings.

News & Information Service

KSJK / KAGI

All of the pieces are finally in place for a great day of old time radio each week on the News & Information Service. "Radio Come Alive!" is the name we've given to the exciting block of entertainment oriented programs featured Saturdays from 10:00am to 5:00pm. Beginning at 10:00am Sedge Thomson delivers two hours of music and interviews in the San Francisco based variety show, *West Coast Live*. Join the hilarious Michael Feldman at noon as he hosts the comedy quiz program *Whad'Ya Know*. Then at 2:00pm stay with us for the poignant radio documentary program *This American Life* with Ira Glass. Garrison Keillor wraps up the day's entertainment, at 3:00pm, with one of public radio's premier live performance programs, *A Prairie Home Companion*. Gather around the radio each Saturday at 10:00am for comedy, drama, live music and much more during "Radio Come Alive" on the News & Information Service.



Volunteer Profile: Peter Gaulke



For most of the 1990s, Peter Gaulke has been our resident expert on the blues. He started out on *The Blues Show* on Saturday nights in the fall of 1990 and the program *Confessin' the Blues* in October of 1992. Peter was raised in Chicago and was influenced by that fertile blues environment in his appreciation of the music. When Peter moved to the Rogue Valley, he began to look for a "real radio station" and became convinced that Jefferson Public Radio was the solution to his quest. Soon after, *Confessin' the Blues* was born. Peter designs the show to be both entertaining and educational and he highlights a certain aspect or performer with each program. He especially likes to mix in "classic blues" with contemporary artists, even interviewing the likes of Koko Taylor and Roy Clark. It's hard to imagine our blues programming without his knowledge and generosity. You can listen for yourself on Sundays at 3pm on the Rhythm and News Service.

KSOR Dial Positions in Translator Communities

Bandon 91.7
Big Bend, CA 91.3
Brookings 91.1
Burney 90.9
Camas Valley 88.7
Canyonville 91.9
Cave Junction 89.5
Chiloquin 91.7
Coquille 88.1
Coos Bay 89.1
Crescent City 91.7
Ft. Jones, Etna 91.1
Gasquet 89.1
Gold Beach 91.5
Grants Pass 88.9
Happy Camp 91.9
Klamath Falls 90.5
Lakeview 89.5
Langlois, Sixes 91.3
LaPine, Beaver Marsh 89.1
Lincoln 88.7
Mt. Shasta, McCloud, Dunsmuir 91.3
Merrill, Malin, Tulelake 91.9
Port Orford 90.5
Parts of Port Orford, Coquille 91.9
Redding 90.9
Roseburg 91.9
Sutherlin, Glide 89.3
Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND — KSOR dial positions for translator communities listed on previous page — **KSRS** 91.5 FM ROSEBURG — **KNYR** 91.3 FM YREKA — **KSRG** 88.3 FM ASHLAND

Monday through Friday

5:00 Morning Edition
7:00 First Concert
12:00 News
12:06 Siskiyou Music Hall
4:00 All Things Considered
4:30 Jefferson Daily
5:00 All Things Considered
7:00 State Farm Music Hall

Saturday

6:00 Weekend Edition
8:00 First Concert
10:30 JPR's Saturday Morning Opera
2:00 Siskiyou Music Hall
4:00 All Things Considered
5:00 Common Ground
5:30 On With the Show
7:00 State Farm Music Hall

Sunday

6:00 Weekend Edition
9:00 Millennium of Music
10:00 St. Paul Sunday
11:00 Siskiyou Music Hall
2:00 Indianapolis On The Air
3:00 Car Talk
4:00 All Things Considered
5:00 To the Best of Our Knowledge
7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND, CAVE JCT. 90.9 FM, GRANTS PASS TBA — **KSBA** 88.5 FM COOS BAY, PORT ORFORD 89.3 FM — **KSKF** 90.9 FM KLAMATH FALLS, CALLAHAN 89.1 FM — **KNCA** 89.7 FM BURNEY/REDDING — **KNSQ** 88.1 FM MT. SHASTA, YREKA 89.3 FM

Monday through Friday

5:00 Morning Edition
9:00 Open Air
3:00 All Things Considered
5:30 Jefferson Daily
6:00 World Café
8:00 Echoes
10:00 Jazz (Mon–Thurs)
Jazz Revisited (Fridays)
10:30 Vintage Jazz (Fridays)

Saturday

6:00 Weekend Edition
10:00 Living on Earth

N. CALIFORNIA STATIONS ONLY:

10:30 California Report

11:00 Car Talk
12:00 West Coast Live
2:00 Afropop Worldwide
3:00 World Beat Show
5:00 All Things Considered
6:00 American Rhythm
8:00 Grateful Dead Hour
9:00 The Retro Lounge
10:00 Blues Show

Sunday

6:00 Weekend Edition
9:00 Marian McPartland's Piano Jazz
10:00 Jazz Sunday
2:00 Le Show
3:00 Confessin' the Blues
4:00 New Dimensions
5:00 All Things Considered
6:00 Folk Show
9:00 Thistle & Shamrock
10:00 Music from the Hearts of Space
11:00 Possible Musics

News & Information

KSJK AM 1230 TALENT — **KAGI** AM 930 GRANTS PASS

Monday through Friday

5:00 BBC World Service
7:00 Diane Rehm Show
8:00 The Jefferson Exchange with Jeff Golden
10:00 Public Interest
11:00 Talk of the Nation
1:00 Monday: Talk of the Town
Tuesday: Healing Arts
Wednesday: Word for the Wise and Me & Mario
Thursday: Latino USA
Friday: Real Computing
1:30 Pacifica News
2:00 The World
3:00 Fresh Air with Terry Gross
4:00 The Connection
6:00 Fresh Air (repeat of 3pm broadcast)
7:00 As It Happens
8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)
10:00 BBC World Service

Saturday

6:00 BBC Newshour
7:00 Weekly Edition
8:00 Sound Money
9:00 Jefferson Weekly
10:00 West Coast Live
12:00 Whad'Ya Know
2:00 This American Life
3:00 A Prairie Home Companion with Garrison Keillor
5:00 Talk of the Town
5:30 Healing Arts
6:00 New Dimensions
7:00 Fresh Air Weekend
800 Tech Nation
9:00 BBC World Service

Sunday

6:00 BBC World Service
8:00 To the Best of Our Knowledge
11:00 Sound Money
12:00 A Prairie Home Companion with Garrison Keillor
2:00 This American Life
3:00 Jefferson Weekly
4:00 Zorba Paster on Your Health
5:00 Sunday Rounds
7:00 People's Pharmacy
8:00 The Parent's Journal
9:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232 • http://www.npr.org
1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: atc@npr.org
AMERICA AND THE WORLD
CAR TALK Call-in-number: 1-888-CAR-TALK
PUBLIC INTEREST
DIANE REHM SHOW · drehm@wamu.edu.com
(202) 885-1230
Call-in line: 1-800-433-8850
LIVING ON EARTH
Listener line: 1-800-218-9988 · loe@npr.org
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
TALK OF THE NATION
THISTLE & SHAMROCK
WAIT WAIT . . . DON'T TELL ME
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000 • http://www.pri.org

A PRAIRIE HOME COMPANION
AFROPOP WORLDWIDE
AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
THE CONNECTION
DR. SCIENCE
ECHOES Listener line: (215) 458-1110
Orders: 1-800-321-ECHO
echodisc.com / email: echoes@well.com
SOUND MONEY
ST. PAUL SUNDAY
TO THE BEST OF OUR KNOWLEDGE
THE WORLD
WORLD CAFE
ZORBA PASTER ON YOUR HEALTH

OTHER PROGRAMS

EARTH & SKY
P.O. BOX 2203, AUSTIN, TX 78768
(512) 477-4441 · people@earthsky.com

FRESH AIR
800-934-600 · freshair@whyy.org

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321, SAN FRANCISCO CA 94131
(415) 242-8888 · hos.com/playlists
feedback@namu.org

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626, WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 569, UKIAH CA 95482
(707) 468-9830 1-800-935-8273

OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

PACIFICA NEWS · http://www.pacifica.org

WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND | **KSRS** 91.5 FM ROSEBURG | **KNYR** 91.3 FM YREKA | **KSRG** 88.3 FM ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00–6:50 am
Morning Edition
The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50–7:00 am
JPR Morning News
Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am–Noon
First Concert
Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon–12:06pm
NPR News

12:06–4:00pm
Siskiyou Music Hall
Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00–4:30pm
All Things Considered
The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30–5:00pm
The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00–7:00pm
All Things Considered
The latest international and national news from NPR.

7:00–2:00am
State Farm Music Hall
Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00–8:00am
Weekend Edition
National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00–10:30am
First Concert
Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30–2:00pm
JPR's Saturday Morning Opera

2:00–4:00pm
Siskiyou Music Hall
Music from Jefferson Public Radio's classical library.

4:00–5:00pm
All Things Considered
The latest international and national news from NPR.

5:00–5:30pm
Common Ground

5:30–7:00pm
On With The Show
The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00–2:00am
State Farm Music Hall
Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00–9:00am
Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00–10:00am
Millenium of Music
Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00–11:00am
St. Paul Sunday
Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00–2:00pm
Siskiyou Music Hall
Music from Jefferson Public Radio's classical library.

2:00–3:00pm
Indianapolis On The Air

3:00–4:00pm
CarTalk
Click and Clack come to the Classics!

4:00–5:00pm
All Things Considered
The latest news from NPR.

5:00pm–7:00pm
To the Best of Our Knowledge
An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00–2:00am
State Farm Music Hall
Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates October birthday

First Concert

Oct 1 T Dukas*: *The Sorcerers Apprentice*
Oct 2 F Ciurlionis: *The Sea*
Oct 5 M Mozart: Piano Concerto #14 in Eb, K. 449
Oct 6 T Szymanowski*: *Masques*, op. 34
Oct 7 W Beethoven: Quintet in Eb, op. 16
Oct 8 T Schuetz*: *Magnificat Anima Mea*
Oct 9 F Saints-Saens*: Piano Concerto #2 in g minor, op. 22
Oct 12 M Vaughn-Williams*: *Old King Cole*
Oct 13 T Brahms: Trio #3 in c minor, op 101
Oct 14 W Tchaikovsky: *The Tempest*
Oct 15 T R. Strauss: *Also sprach Zarathustra* (Nietzsche*)
Oct 16 F Zelenka*: Capriccio IV in A
Oct 19 M Haydn: Cello Concerto in C
Oct 20-27 **Fall Membership Drive**
Oct 28 W Hanson*: Concerto for organ, harp and string orchestra
Oct 29 T Schubert: Sonata in Bb, D. 617
Oct 30 F Smetena: String quartet #2 in d minor

Siskiyou Music Hall

Oct 1 T Bach: Orchestral Suite No. 1
Oct 2 F Brahms: Symphony No. 3 in F major
Oct 5 M Debussy: *Fantasy For Piano and Orchestra*
Oct 6 T Dvorak: String Quartet in G Op. 106
Oct 7 W Mozart: Piano Concerto No. 21 in C
Oct 8 T Schumann: Piano Concerto in a minor Op. 54
Oct 9 F Saint-Saens*: Violin Concerto No. 3 in b minor
Oct 12 M Vaughan-Williams*: *Sinfonia Antarctica*
Oct 13 T Mendelssohn: String Quartet No. 2 Op. 13
Oct 14 W Zemlinsky*: Symphony No. 1 in D minor
Oct 15 T Liszt: *Faust*
Oct 16 F Moussorgsky: *Pictures at an Exhibition*
Oct 19 M Chopin: Piano Sonata in B flat minor
Oct 20-27 **Fall Membership Drive**
Oct 28 W Hanson*: Symphony No. 2 *"Romantic"*
Oct 29 T Beethoven: *"Triple"* Concerto Op. 56
Oct 30 F Warlock*: *Capriol Suite*

HIGHLIGHTS

JPR Saturday Morning Opera

Oct 3 *Falstaff* by Verdi
Guiseppe Taddei, Rolanda Panerai, Francisco Araiza, Raina Kabaivanska, Janet Perry, Christa Ludwig, Trudeliese Schmidt. The Vienna State Opera Chorus, The Vienna Philharmonic, Herbert von Karajan, conductor.

Oct 10 *I Capuleti e i Montecchi* by Bellini
Beverly Sills, Janet Baker, Nicolai Gedda, Robert Lloyd, Raimund Herincx. The John Alldis Choir, The New Philharmonia Orchestra, Guiseppe Patane, conductor

Oct 17 TBA

Oct 24 Opera Request Show

Oct 31 *Otello* by Verdi
Jon Vickers, Leonie Rysanek, Tito Gobbi. The Rome Opera Chorus and Orchestra, Tullio Serafin, conductor.

Saint Paul Sunday

Oct 4 Helene Grimaud, piano
J. S. Bach (trans. Busoni): Chaconne in d minor from Partita No. 2; Brahms: Sonata No. 2

Oct 11 Theatre of Voices
Arvo Paert: Kyrie, Gloria from *Berlin Mass; Puzzle;* Sanctus, Agnus Dei from *Berlin Mass;* Anonymous: Four Hockets; Benedicamus; Benedicamus; Howard Skempton: *We who with Songs Beguile;* Kevin Volane: Walking Song; James MacMillan: *Divo Aloysio Sacrum*

Oct 18 The New Zealand String Quartet
Bartok: Quartet No. 4, 2nd movement; Jack Body: Transcription *Long Gi Yi;* Dvorak: Quartet in Eb, Op. 51; Gareth Farr: *Mumbo Jumbo* from Mondo Rondo Suite

Oct 25 Fall Fund Drive Special

THE TALK OF THE NATION SM

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, Talk of the Nation delivers the views behind the news.

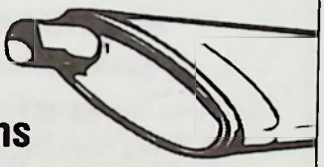
News & Information Service
Weekdays at 11am

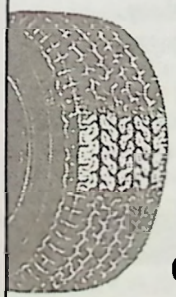


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tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler problems
and
word puzzles

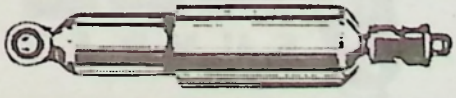




with **wheel alignment,**
Tom & Ray Magliozzi
take the fear out of car repair.

Saturdays at 11am on the Rhythm & News Service

Sundays at 3pm on the Classics & News Service



FROM NATIONAL PUBLIC RADIO

Rhythm & News Service

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA
YREKA 89.3 FM

KSBA 88.5 FM COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition
The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00am-3:00pm
Open Air
An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and **As It Was** at 10:30am.

3:00-5:30pm
All Things Considered
The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm
The World Café
The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes
John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917–1947.

10:00-2:00am
Monday–Thursday: Jazz

10:30pm-2:00am
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition
The latest national and international news from NPR.

10:00-11:00am
Living on Earth
NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report
A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show
Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00–8:00pm
American Rhythm
Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour
David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge
Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

JEFFNET

URL Directory

American Red Cross / Rogue Valley Chapter
http://www.jeffnet.org/redcross

BandWorld Magazine
http://www.jeffnet.org/bandworld

Best Foot Forward
http://www.jeffnet.org/bestfoot

Blue Feather Products
http://www.blue-feather.com

Chateaulin
http://www.chateaulin.com

City of Medford
http://www.ci.medford.or.us

Computer Assistance
http://www.jeffnet.org/computerassistance/compasst.

Jefferson Public Radio
http://www.jeffnet.org

JEFFNET
http://www.jeffnet.org

The Oregon Cabaret Theatre
http://www.oregoncabaret.com

Rogue Valley Symphony
http://www.rvsymphony.org

TUNE IN


Sundays 10am on Rhythm & News

9:00am
Marian McPartland's Piano Jazz
Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday
Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Le Show
Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm
Confessin' the Blues
Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions
This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00-9:00pm
The Folk Show
Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock
Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am
Possible Musics
Space music and new age music in an interesting soundscape.

HIGHLIGHTS

AfroPop Worldwide

Oct 3 TBA
Oct 10 TBA
Oct 17 TBA
Oct 24 Fall Fund Drive Special
Oct 31 TBA

Marian McPartland's Piano Jazz

Oct 4 Pianist/singer Max Morath
Oct 11 Max Roach
Oct 18 Pianist/Singer Charles "Red" Richards
Oct 25 Marian McPartland's Birthday Special

New Dimensions

Oct 3 **Stop Arguing and Start Talking** with Deborah Tannen
Oct 10 **Full Heart/No Self:Being a Nobody** with Robert Fuller
Oct 17 **Up Until Now** with Mary Manin Morrissey
Oct 24 Fall Fund Drive Special
Oct 31 **True Prosperity** with Skakti Gawain

Confessin' the Blues

Oct 4 The Games Bluesmen Play
Oct 11 From the "V" Stacks
Oct 18 The Sax of Big Jay McNeely
Oct 25 From the "W" Stacks

Thistle and Shamrock

Oct 4 Soundtracks - We hear excerpts from *Braveheart* and feature a suite of music from *Irish Destiny*, the first silent film to be made in Ireland in 1925

Oct 11 Island Cruise - We explore Scots Gaelic music from the Outer Hebrides and the Isle of Skye as well as Scots/Scandinavian music from the northern isles of Orkney and Sherland.

Oct 18 The Celtic Guitar - From Ireland's Arty McGlynn to French Algerian Pierre Bensusan, Celtic music is caressed by the fingers of some of the world's greatest guitarists.

Oct 25 Fiona Ritchie presents a special Fund Drive program.



PHOTO: KATHERINE MCGLYNN

Join puzzlemaster Will Shortz on *Weekend Edition Sunday with Liane Hansen* Sundays at 8am.

A "Heart Healthy" recipe *from*

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

EXOTIC MANGO SOUP

(serves 6)

3 Cups Mangos, diced (2-3 mangoes)
1 Cup Banana, diced
2 Tbsp Fresh lime juice, or to taste
1½ Cups Orange juice, more as needed
1½ Cups Papaya, diced
1 Cup Pineapple, diced
⅓ Cups Confectioner's sugar
3 Tbsp Unsweetened shredded coconut,toasted
Fresh mint leaves or nutmeg

Puree the mango, sugar and lime juice in a food processor. Add orange juice to desired consistency (should be a pourable sauce). Flavor with sugar or lime juice, to taste.

With the back of a wooden spoon, force the sauce through a strainer into a large mixing bowl, pressing to extract the juice from the pulp. Discard the pulp. Stir the diced papaya, pineapple, and banana into the mango sauce. Gently ladle mixture into six parfait glasses. Sprinkle top with coconut and garnish with sprig of mint or nutmeg.

Calories 10 % (190 cal)
Protein 4 % (2 g)
Carbohydrate 13 % (46 g)
Total Fat 2 % (1.75 g)
Saturated Fat 4 % (1.04 g)

Calories from Protein: 4 %
Carbohydrate: 89 % Fat: 8 %

Bon Appetit & Stay Well!

Jefferson Public Radio
E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming
e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (http://www.npr.org/programs). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at **daily@jeffnet.org**

Marketing & Development
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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY–FRIDAY

5:00–7:00am
BBC World Service
News and features from the British Broadcasting Service.

7am–8am
The Diane Rehm Show
The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00–10:00am
The Jefferson Exchange
Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am–11:00 a.m.
Public Interest
A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am–1:00pm
Talk of the Nation
NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM– 1:30PM

MONDAY
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues–and more.

TUESDAY
Healing Arts
Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
Word for the Wise
Host Kathleen Taylor opens the books on one of America's favorite topics–our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario
Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY
Latino USA
A weekly journal of Latino news and culture (in English).

FRIDAY
Real Computing
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm–2:00pm
Pacifica News
National and international news from the Pacifica News Service.

2:00pm–3:00pm
The World
The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm–4:00pm
Fresh Air with Terry Gross
A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm–6:00pm
The Connection with Christopher Lydon
An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times.*

6:00–7:00pm
Fresh Air with Terry Gross
Repeat of 3pm broadcast.

7:00pm–8:00pm
As It Happens
National and international news from the Canadian Broadcasting Corporation.

8:00–10:00pm
The Jefferson Exchange
Repeat of 8am broadcast.

10:00pm–11:00pm
BBC World Service

SATURDAYS

6:00am–7:00am
BBC Newshour

7:00am–8:00am
Weekly Edition

8:00am–9:00am
Sound Money
Bob Potter hosts this weekly program of financial advice.

9:00am–10:00am
Jefferson Weekly
Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily.*

10:00am–12:00pm
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm–2:00pm
Whad'Ya Know with Michael Feldman
Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "*Whad'Ya Know* Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm–3:00pm
This American Life
Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm–5:00pm
A Prairie Home Companion with Garrison Keillor
A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm–5:30pm
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues–and more. (Repeats Mondays at 1:00pm.)

5:30pm–6:00pm
The Healing Arts
Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm–7:00pm
New Dimensions

7:00pm–8:00pm
Fresh Air Weekend

8:00pm–9:00pm
Tech Nation

9:00pm–Midnight
BBC World Service
News and features from the British Broadcasting Service.

SUNDAYS

6:00am–8:00am
BBC World Service

8:00–11:00am
To the Best of Our Knowledge
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am–12:00pm
Sound Money
Repeat of Saturday broadcast.

12:00–2:00pm
A Prairie Home Companion with Garrison Keillor

2:00pm–3:00pm
This American Life

3:00pm–4:00pm
Jefferson Weekly

4:00pm–5:00pm
Zorba Paster on Your Health
Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–7:00pm
Sunday Rounds
Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm–8:00pm
People's Pharmacy

8:00pm–9:00pm
The Parent's Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm–Midnight
BBC World Service
News and features from the British Broadcasting Service.

SPOTLIGHT *From p. 13*

struggled to regain its vitality from prior to the war. Vietnamese theatre was traditionally sponsored by the state, and the transition from a subsidized economy to a free market has been a difficult one.

The company has dedicated itself to developing a national identity for modern Vietnamese drama. In recent years, the Central Dramatic Company has experimented with productions of Molière's *The Miser* and Shakespeare's *King Lear*, and the company has also participated in several international theatre festivals.

The Central Dramatic Company's tour is part of an artistic program developed by the Vietnam-America Theatre Exchange, a collaboration between Lorelle Browning, a professor of English at Pacific University in Oregon, and Vietnamese theatre artists in Hanoi. The project was funded primarily by the Ford Foundation.

"The goal of this program is to foster artistic collaborations that will increase American appreciation of Vietnamese people and their culture," said Browning. "It is also intended to demystify Vietnamese perceptions of the West and to build stronger artistic links between our two countries."

During the first phase of the program, VATE will be sending the Central Dramatic Company of Vietnam to the United States to collaborate with American theatre professionals. Subsequently, American actors will travel to Hanoi to rehearse and perform with their Vietnamese cohorts.

The Vietnamese theatre company will give two performances of *Truong Ba's Soul in the Butcher's Skin* at 8 p.m., October 9 and 10, in the Theatre Arts Department's Center Stage on the SOU campus. Call 552-6348 for ticket information.

REGIONAL ECONOMY *From p. 11*

immemorial. Some of the more enterprising ladies got the idea of making a few extra jars of jelly, putting labels on them and offering them at a few local specialty stores. Today their business employs 50 people and ships products to 36 states.

There's a similar example, albeit on a smaller scale, in Siskiyou County, where partners Allison Soward and Candi Saul of Sheep Rock Specialties spend one day a week in a Big Springs kitchen canning their red onion jam and another product called A Lotta Pepper Salsa Jam. Both are used as a flavoring for meats (although the ladies claim some fanatics spread them on toast). Both are homemakers and have kept their part-time housecleaning job, but with their product now stocked in specialty shops throughout this region and even as far away as Long Island, New York (they market through a Web Site), they may be ready to give the Colquitt ladies a run for their money.


Susan Brown

One piece of advice Brown gives her clients: You can't compete with Wal-Mart on price, so you've got to find a special niche, something not offered by the big guys.

Red onion jam certainly qualifies as a niche product. Athlete and mountaineer Laurie Bagley discovered her niche when, pregnant with her first child, she started shopping for fitness clothes and came up empty-handed. "They just told me to buy large sizes," the Mt. Shasta resident remembers. So the birth of daughter Avriel was followed by that of Fit Maternity and Beyond a few months later. Both daughter and business are doing fine, with sales of about $200 a day spurred by a full-color catalogue that offers, among other items, specially designed exercise bras and a "belly support" swimsuit. (Bagley herself recently set the women's record for the ascent of Mount Shasta in just under three hours.)

Some small businesses in the area are finding that the road to increased profits is through cooperative CONTINUED ON PAGE 33

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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LIVING LIGHTLY

Dan Murphy

The Future of Solid Waste

For the last several decades, garbage generated in the Rogue Valley has been disposed of in four major landfills. Medford garbage has gone primarily to the South Stage and Dry Creek Landfills, Grants Pass garbage to the Merlin Landfill, and Ashland garbage to the Ashland Sanitary (Valley View) Landfill. There were probably dozens of other smaller landfills in the Valley, ranging from woodwaste dumps to backyard pits on residential properties.

Coincident to the growing environmental awareness of the general public, State and Federal regulations pertaining to solid waste management had a significant impact on our local landfills starting in the late 1980s. Landfills were required to operate in a more environmentally sound manner, set aside funds dedicated to closing the landfill, and install monitoring systems to detect any adverse impacts to the environment for up to 30 years after final closure. Also, after April 1993, existing sites could go higher, but not wider (expand the landfill footprint), provided they did not significantly impact the local groundwater or surface water near the site.

Several landfills around the state elected to close in the early 1990s, prior to reaching capacity, for reasons ranging from higher operating costs to not being able to meet the more restrictive regulatory requirements. Fortunately for the Rogue Valley, most of the existing major landfills were able to continue operating after the 1993 expansion deadline.

In the early 1990s, our local governments and private collection and disposal companies began developing plans for the most economical and environmentally sound method to manage solid waste in the 21st century. Now the time has come to consolidate our landfill operations. Valley View closed in 1996, and has been transporting waste to South Stage for the last 20 months. South Stage and the existing Dry Creek sites will close at the end of 1998, and Merlin may close as early as the year 2000.

Starting in January 1999, all of Jackson County's garbage will be disposed of in a lined "regional" landfill, currently being constructed adjacent to the old Dry Creek landfill near White City. The new landfill will have a bottom liner system consisting of two layers of thick plastic and two feet of compacted clay. A gravel layer between the liners and the garbage will collect any liquids that may leach through the garbage. A gas control system will also be installed to burn off the methane gas generated by natural decomposition of the waste.

> "EVEN THOUGH WE REUSE AND RECYCLE MORE AND MORE MATERIALS EVERY YEAR, THE AMOUNT OF GARBAGE GENERATED STILL CONTINUES TO GROW."

The new landfill has the capacity to accept waste for more than 50 years, which is fortunate, because the sad truth is that even though we reuse and recycle more and more materials every year, the amount of garbage generated still continues to grow.

Contrary to popular belief, Oregon will likely never "run out of places to put the garbage," but it would be to our benefit to stretch that projected 50 year capacity to, say, 100 years by continuing to reduce, reuse and recycle. Although new waste management and resource recovery technologies continue to be developed, landfilling is still the most efficient and economical method available. This will probably be true until we recognize how much we are undervaluing our dwindling supply of natural resources.

Consolidating our landfills into one regional landfill will have very little effect on the general public, since curbside collection services will remain largely unchanged. The Valley View Transfer Station will still be open to the public, but will have a new building to accommodate larger transfer trailers and a covered area for the public to dump into. Rogue Disposal is also constructing a new Transfer Station in White City, since the new landfill will be closed to the general public.

So like it or not, we are still going to be dealing with garbage as plain old garbage, but at least we are putting it into a landfill that incorporates the best available technology for protection of the environment. Although millions of dollars have been spent in recent years to close the old landfills and build the new one, consolidating our landfill operations has allowed collection and disposal rates to remained relatively low compared to other areas in Oregon. Garbage disposal is often taken for granted, because solid waste management in Jackson County is being dealt with in a responsible manner.

Dan Murphy is a civil and environmental engineer employed by Ashland Sanitary as an environmental and recycling coordinator.

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ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31), *A Touch of the Poet* by Eugene O'Neill (through 11/1). The outdoor Elizabethan Stage opened in June with plays by Wm. Shakespeare including *Henry IV* (through 10/11), *The Comedy of Errors* (through 10/10), and *Cymbeline* (through 10/9). Performances in the Black Swan include Wm. Shakespeare's *Measure for Measure* (through 11/1) and Sandra Deer's *Sailing to Byzantium* (through 11/1). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ Oregon Cabaret Theatre presents *Chaps*, through November 9 at 8pm with performances Thursday–Monday; also Sunday Brunch matinees at 1pm. This original show by Ashland's Malcolm Hillgartner and Jahnna Beecham features the classic songs of the singing cowboys of the '30s and '40s, great comedy sketches of the Golden Age of Radio, tight harmonies and snappy arrangements. Call for reservations and ticket information.(541)488-2902

◆ Actors' Theatre begins its holiday season with A.R.Gurney's *Dining Room*. Directed by Peter Alzado, the play opens October 25 and runs through November 25. For tickets and more information call the box office.(541)535-5250

◆ The Department of Theatre Arts at Southern Oregon University and the Central Dramatic Company of Vietnam will present *Truong Ba's Soul in the Butcher's Skin* on October 9 and 10 as a cultural feature to the 1998-99 Season. This is the first fully-collaborative Vietnam America Theatre Exchange. Tickets are $15/$14/$10. See the Spotlight section for complete details, or call for a brochure.(541)552-6348

Music

◆ Craterian Performances presents the *Chanticleer Vocal Ensemble* on Saturday, October 3 at 8pm at the Craterian Ginger Rogers Theater. Named for the clear-singing rooster in Geoffrey Chaucer's *Canterbury Tales*, the ensemble has released nineteen recordings and earned an international reputation. Tickets are $25/$22/$19/$18/$15/$12. Call the box office for more information.(541)779-3000

◆ St. Clair Productions presents Lui Collins and Dana Robinson, solo singer-songwriters who have combined their considerable talents to present a tapestry of lush vocal harmonies and intricate guitar, mandolin and fiddle accompaniments, in performance on Saturday, October 3 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Tickets are $10/advance or $11/door and are available at Cripple Creek Music or by calling.(541)482-4154

◆ St. Clair Productions presents Alice DiMicele, a contemporary singer/songwriter who can weep the blues, drive the funk, roll the rock and scat the jazz (sometimes all in one song), in performance on Saturday, October 17 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. For ticket information call.(541)482-4154



Chanticleer Vocal Ensemble performs October 3 at the Craterian Ginger Rogers Theater in Medford.

◆ Southern Oregon University Music Department presents a Faculty Organ Recital: Margaret R. Evans, Professor of Music and University Organist, on Friday, October 23 at 8pm. Works for solo organist by Bach, Sweelinck, Sowande, Rheinberger, and Vierne. Assisted by Dawn Wille, organist, in works for organ by Hancock and Dinda played by four hands and four feet. Tickets are $5/$4. All proceeds will benefit SOU Music Department Scholarships. For more information contact the Music Office.(541)552-6101

Exhibits

◆ Hanson Howard Gallery presents the works of Bruce Bayard and John Collins. A First Friday Reception will be held October 2 from 5-7pm. Exhibit continues through October 31. For 35 years, John has been collecting an eclectic array of objects which are stockpiled in *Suite #5*. John has challenged Bruce to work with him in creating–well, we'll just have to wait and see. Hours are 10:30-5:30 Tuesday-Saturday, 11-2 Sunday, and by appointment. Located at 82 N. Main Street, Ashland. (541)488-2562

◆ Northern Lights Photo Gallery and Book-

store presents the works of Alfred Eisenstaedt, Chronicler of the American Experience, through October 30. Presented in association with the LIFE Gallery, New York. Located at 84 North Main Street in Ashland.(541)488-8970

◆ Jack Fox and Jack Larson will be the featured artists at the Valley Art Gallery during October. Both artists use bright brilliant colors and paint diverse subjects from landscapes to portraits. A reception will be held Saturday, October 24 from 2-4pm. Throughout October and November, the gallery will also host a special exhibit of Jacksonville area scenes, *Jacksonville Past and Present.* Area artists are invited to submit entries and the public is encouraged to visit the gallery to vote for their favorite artwork. People's Choice awards will be given at the end of the exhibit. For more information contact the gallery.(541)770-3190

◆ The Wiseman Gallery on the campus of Rogue Community College presents *Boundless* by Annette Gurdjian, a blend of oil painting and photography. This is her exploration of her subconscious and Armenian heritage, which includes relatives involved in the 1915 massacre. Through October 24. 3345 Redwood Highway, Grants Pass. Hours: Monday-Thursday 8am-9pm, Friday 8am-5pm, and Saturday 9am-4pm. (541)471-3500, x224.

Other Events

◆ Grants Pass Museum of Art presents the Pumpkin Paintout Auction September 29 through October. Located at 304 East Park Street in Grants Pass, call for more information.(541)479-3290

◆ Craterian Performances presents *Parachute Express* on October 17 at 11am and at 2pm. Tickets are $9/$6. On October 21 *Hangzhou Acrobatic Troupe of China* will be presented at 8pm. Ticket prices for this performance are $21/$18/$15/$12/$9. Call the Craterian Ginger Rogers Theater for more information.(541)779-3000



Annette Gurdjian's "Couple Arguing," at the Wiseman Gallery in Grants Pass



Bluegrass band Sam Hill will play the Sixth Annual Myrtle Creek Bluegrass and Arts Festival.

KLAMATH FALLS

Music

◆ The Ross Ragland Theater presents the following events in October: Marty Stuart on October 3 at 7pm and at 9:30pm; *La Traviata* on October 8 at 7:30pm; and KCCA American Rhapsody on October 13 at 8pm. Call for ticket information and future events.(541)884-0651

Umpqua Valley

Music

◆ Roseburg Community Concert Association and Umpqua Community College present *American Rhapsody, A Salute to Gershwin*, in October onstage at Jacoby Auditorium. Singers, dancers, costumes and sets take the audience through the Gershwins' musical moods and styles. For additional information.(541)440-4600

Other Events

◆ The Sixth Annual Myrtle Creek Bluegrass and Arts Festival will be presented October 2, 3 and 4. The festival is held in Myrtle Creek's Millsite Park (Interstate 5, Exit 108), and begins with a Friday evening Southern Oregon Band Showcase from 6-10pm with Grassy Creek, Finger Pickin' Good (The Antonucci Brothers), Rogue Valley Bluegrass Boys, McKenzie River Boys, and Madison Avenue. Groups performing on Saturday and Sunday include the Sawtooth Mountain Boys, Sam Hill, Foxfire, Bill Evans' Banjo in America Show, Roundhouse, No Strings Attached, the Knott Brothers Band, and Knock 'Em Stiff (which plays acoustic music of the Civil War era in period costume). Saturday shows are scheduled from 11am-3pm and 6-10pm. A band scramble starts at 3pm. Sunday's show will feature bluegrass gospel music from 10am-2pm. Thirty arts, crafts and food booths will be open throughout the weekend. Civil War reenactors from the 9th Va. Cavalry and 116th Penn. Infantry will provide demonstrations throughout the weekend. Games and a playground are available for children. Over a dozen workshops will cover all the bluegrass instruments, harmony singing, band promotion, and other topics. For more information call (541)673-9759. For area lodging information call 1-800-444-9584.

OREGON COAST

Music

◆ Friends of Music continues its Redwood Theatre Concert Series and presents pianist Frank Wiens on Sunday, October 4 at 3pm at the Redwood Theatre in Brookings. Wiens has performed throughout the United States and abroad, and has been a featured soloist with the Atlanta, Denver and Detroit Symphonies. October's program includes works by Haydn and Debussy, and also The Impromptu in E#Major, Opus

CONTINUED ON PAGE 31



TO THE BEST OF OUR KNOWLEDGE

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News & Information

ECHOES

Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

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Rhythm & News



RECORDINGS

Johnathon Allen

Sex Without Bodies, and More

I'd love to tell you about all of the great new CDs out this year except that I can't seem to get the new album by Dave's True Story–*Sex Without Bodies*, on Chesky Records–out of my CD player. This sultry, sophisticated little disk represents the latest evolution in post-swing café music and is sure to garner the New York group a huge following among the Cocktail Generation. Guitarist David Cantor writes lyrics with a razor-sharp wit and composes utterly cool urban soundscapes for the blues wanderings of Kelly Flint's sexy bedroom voice. The album is rife with beatnik flavors and generous portions of sax, acoustic bass, bongos, vibes, and the theme of fallen innocence. Also contributing to the late-night-in-the-big-city-hipness of *Sex Without Bodies* is the fact that all of the songs were recorded in St. Peter's Episcopal Church, Chelsea, NYC without the use of any overdubs. The result is a dry, eclectic, yet smooth set of tunes that have a slight sting at the end; sort of like a well-made martini.

> THE SONGS COME OFF AS INTELLIGENT BUT NOT PRETENTIOUS AND THE LYRICS PUT A ZING IN YOUR STEP AND SWAGGER IN YOUR HIPS.

David Chesky and Richard Julian produced the recording, which features the songs and guitar-work of David Cantor. Kelly Flint's vocals are somewhere between Peggy Lee sings Cole Porter and Holly Cole sings Tom Waits. Darren Solomon evokes an ever-cool mood on the acoustic bass alongside Richard Crooks on the trap. Emedin Rivera and Jeff Berman supply percussion and vibes respectively, and a cadre of various New York sax and trumpet players round out the groove. The songs come off as intelligent but not pretentious and the lyrics put a zing in your step and swagger in your hips.

This is music for creating a mood, for staying up all night above the city lights, or smoking and talking over coffee at all hours. It's evocative, sexy, and tight and if you buy only 6 CDs this year, *Sex Without Bodies* should be one of them.

While you're at the record store you might as well pick up my other favorite CD out of the Big Apple, the debut by singer/songwriter Alana Davis, *Blame It On Me*, on Elektra.

The moment your finger leaves the play button you realize your in the presence of a beautiful, soulful voice, and a songwriter mature beyond her years. Ed Tuton co-produces with Davis on the project, which was recorded mostly at the Magic Shop and Electric Lady Studios, NYC. It features a cover of the Ani DiFranco tune, "32 Flavors," that is in many ways superior to the original; and songs like "Love and Pride," or the title track, "Blame It on Me," show a woman that is developed as an artist yet admirably naïve in her youth. I await her follow-up effort with great anticipation.

Speaking of great follow-up albums, Chicago-based R&B group Sonia Dada has switched recording labels and come up with a third effort that blows their first two albums out of the proverbial water, a none-too-easy feat. When I met these guys (and one girl) in 1993 I could tell that their cool blend of gospel, and R&B, which guitarist Dan Pritzker described at the time as sounding "kinda like Lyle Lovett without the hair or the horns," was going to be around for a while. Their latest release, *My Secret Life*, on Capricorn Records, affirms that belief.

Dan Pritzker's vast musical talent is apparent in the fact that he wrote all the songs and co-produced the recording. Of course, there's no shortage of talent around

for him to draw on. *My Secret Life* is chock full of great tunes like "Don't Go" which features the vocal styling of Paris DeLane.

The beauty of Sonia Dada lies in their ability to turn out an album with 15 totally different sounding tunes on it, all of which are really hot. "Zachary," "Things Change," "Ain't Life For The Living," "Las Vegas Virgin," all of 'em great tunes. Each one is worth your time and complete attention. Last time I came across an "unknown band" this hot it was Los Lobos. Check 'em out. You can do it on line if you want, at www.soniadada.com.

My "closet" pick for the season though, would have to be the latest release from English trip-hop sensation Morcheeba. *Big Calm*, out on Sire Records, is my "closet pick" because it falls somewhere between "serious music," replete with orchestrated strings, and gangsta-rap, with a little bit of the Beatles' *Sgt. Pepper* thrown in. It's music that makes me want to drive slowly down the boulevard with the bass cranked. The lyrics range in theme from political revolution to personal enlightenment and are set to an irresistible dance beat. The title is an allusion to the afterlife that suggests the band's wry sense of humor.

Skye Edwards fronts the group on vocals with a provocative jazz-trained voice, while "the band" consists of brothers Paul and Ross Godfrey, who play practically everything–electric and bass guitar, sitar, pedal steel, drums, lots of different synth machines, Hammond, scratching, and samples. All the songs are written and produced by Morcheeba, who also produced and played on David Byrne's last release, *Feelings*.

Of course, any or all of these fine recordings can be acquired by calling the Public Radio Music Source at 1-800-75-MUSIC or stopping into your friendly local record store. JM

Johnathon Allen frequently fills in on Open Air and other shows on the Rhythm & News Service, and is also JEFFNET Systems Manager.

ARTSCENE *From p. 29*

36, and Sonata in B Minor, Opus 58 by Chopin. Tickets are $10 at the door. Call for more information.(541)469-4243 or (541)469-6499

Exhibits

◆ Coos Art Museum continues its presentation of the Artisans Showcase '98 *Plein Airisme.* Located at 235 Anderson in Coos Bay, call for more information.(541)267-3901

NORTHERN CALIFORNIA

Music

◆ Mount Shasta Concert Association celebrates its 46th Season with a performance by Timothy Blevins, Baritone, on Monday, October 12 at 7:30pm at College of the Siskiyous Theatre in Weed. Mr. Blevins is a Pavarotti Competition finalist, seen on PBS in March of 1998. He has performed in Europe, on Broadway, and in Disney's *King David.* Rebecca Downie, Accompaniest and Musical Director will accompany Mr. Blevins. Call for tickets and information.(916)926-4468

◆ Shasta College Center for Arts, Culture, and Society presents Shasta Symphony Schumann Concert on October 18 at 3:15pm at Shasta College Theatre. Tickets are $8/$6 and Season tickets are also available.(916)225-4761 or (916)225-4946

Exhibits

◆ Turtle Bay Museums and Arboretum on the River and Redding Museum of Art & History presents an exhibition of all accepted works from the 1998 Turtle Bay Art Competition in the Museum's art gallery through October 18. Awards will be given at an artists reception on Friday evening, October 2. Located at 800 Auditorium Drive in Redding, call for more information.(530)243-8801

◆ Shasta College Center for Arts, Culture, and Society presents a Fred Martin Exhibit, *Pictures of Travel: Europe and Asia*, through November 4 in Shasta College Gallery, Bldg 300. An Artist's Lecture will be given October 7 at 11am in Room 400.Call for more information.(916)225-4761

◆ North Valley Art League presents Sally Donner Williams' *All Things Bright and Beautiful*, watercolors, through October 31 with a reception October 4 from 1–3pm. The public is invited. Also showing at the gallery are members' interpretations of *Plants, Gardens, and Bouquets* through October 31. Located at 1126 Parkview Avenue in Redding, Gallery hours are Tuesday–Saturday from 11am until 4pm. (530)223-1023 JM



Dana Robinson and Lui Collins will perform together at the Unitarian Fellowship in Ashland.

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Sundays at 8pm

News & Information



COMPACT DISCOVERIES

Fred Flaxman

What's New and Worthwhile?

My classical-music-loving friends, knowing that I am constantly playing newly issued CDs, sometimes ask me what I am listening to these days. With all the CDs coming my way, I only have time to listen once to anything which doesn't strike my fancy. CDs which I don't enjoy at all get taken off the player as soon as I realize how much more I would appreciate silence. The ones my friends are asking about are the CDs which – inundated with music as I am – I nevertheless find time to play over and over again. Here are a few of the latest such examples:

Meditations

James Galway recently came out with a two-CD set in a slim jewel box called *Meditations*, which I highly recommend (RCA Victor 74321-37731-2). It consists, just as promised on the back cover, of "two-and-a-half hours of serenely beautiful music." Starting with Albinoni's *Adagio*, ending with the "Dance of the Blessed Spirits" from *Orfeo ed Euridice* by Gluck, there are a total of 29 tracks by 19 different composers, all either written for or transcribed for the flute. Galway's performances seem flawless to me, and the sound is consistently superb throughout.

This is a wonderful anthology for several reasons. If you give these two CDs your full attention – as I did at first, playing the music directly into my head, as it were, through earphones attached to my new Kenwood portable CD player – you will receive very direct and lasting pleasure from the performances. But these CDs also make ideal background music for meditation, yoga exercises, relaxation, and falling asleep. In fact, about the only time they would not be appropriate is when you are trying to get started in the morning.

Seasoned classical music devotees are likely to recognize many of these pieces, which they may already have in other versions in their collections: Pachelbel's *Canon*, for example, and Rachmaninov's *Vocalise*, Massenet's "Méditation" from *Thaïs*, Chopin's *Nocturne in E-flat* and Debussy's *Afternoon of a Fawn*. But there are also several works here which are less well-known by Piacentino, Field, C.P.E. Bach, Galuppi , Pergolesi and others. These CDs also have the potential of hooking newcomers to the classics, especially those who are attracted to meditative new age music.

Songs from Around the Globe

Although my personal tastes tend to favor chamber music and orchestral music over songs sung by opera singers with piano accompaniment, I am crazy about two recent vocal CDs. *My World: Songs from Around the Globe* sung by Romanian soprano Angela Gheorghiu with Malcolm Martineau at the piano (London 289 458 360-2) is a delightful and unusual 75-minute collection. It combines classical, popular and folk music. It features music from Korea, Japan and Brazil as well as Europe and the U.S. Even its packaging is different. Instead of the usual jewel box, it comes in a cardboard and plastic booklet which includes the complete lyrics to the songs in their original languages as well as English. Remove the CD and underneath you find an attractive circular (but flat), plastic-covered globe.

"When I started planning this disc," Gheorghiu writes in a personal note introducing the CD, "my idea was to do something which would reflect both my personality and the kind of life I live at the moment... I like the fact that each culture has something different and personal to offer, and when I travel I'm always curious to discover what is unique about each country. I feel the same way about the songs of the places I visit, and when I was making my selection I tried to choose music from each of the countries where I've been..."

From the German repertoire she chose songs from the great lieder tradition by Schubert, Schumann and Strauss. She included beautiful pieces from her native Romania, which will surely help these works to become better known throughout the world. The selection from Japan was made

famous in the 1980s by one of the country's leading pop singers. The Korean song is also popular, but is more of a classical piece, written originally as part of a cantata.

From the U.S. she selected *Be My Love*, the song that Mario Lanza made famous in the film *The Toast of New Orleans*. Why? Because she saw all of his movies on TV when she was a child. I saw these movies as a child as well (in movie theaters when they first came out!), but never was crazy about Mario Lanza. Nevertheless, I adore *Be My Love* sung as Angela Gheorghiu sings it!

"Be my love, for no one else can end this yearning, this need that you and you alone create... Be my love, and with your kisses set me burning, One kiss is all I need to seal my fate..." O.K. I admit the Sammy Cahn lyrics would work better if they were translated into Italian, but the tune by Nicholas Brodszky (1905-1958) is really unforgettable.

Chant d'Amour

One of my favorite songs on Gheorghiu's CD is also sung by Cecilia Bartoli on her highly successful recent recording, *Chant d'Amour: Mélodies Françaises* (London 452 667-2). It is *Les Filles de Cadix* by Léo Delibes. I'm not sure which interpretation of this clever, complicated, highly melodic and rhythmic song I prefer. They are both different, but each is captivating in its own way. However, I prefer Bartoli's mezzo-soprano vocal instrument and her more contemporary approach.

On this album she sings *Chant d'amour* and four other songs by Bizet, three by Pauline Viardot (including another *Les Filles de Cadix* based on the same poem by Alfred de Musset), two by Berlioz and eight by Ravel (including several *Chants populaires* and *Two Hebrew Melodies*). So this CD is as intentionally French as the Gheorghiu CD is purposefully international. Myung-Whun Chung does a truly superb job as the piano accompanist. The jewel box is conventional, except for its slip-case cardboard cover, and the bilingual lyrics are included in the program notes, so you can sing along if you want to.

And what have you been listening to lately that is new and exciting? I'd love to hear from you! E-mail me at fflaxman@digital.net, or the old-fashioned way in care of this magazine.

Fred Flaxman is the editor and publisher of *The Timeless Tales of Reginald Bretnor*, available at Bloomsbury Books in Ashland, Jacksonville Books in Jacksonville, and Barnes & Noble in Medford.

REGIONAL ECONOMY

From p. 25

effort. A U.S. Forest Service grant helped Erika Carpenter and partner Richard McFarland, co-owners of Jefferson Recycled Woodworks in McCloud, start an ambitious network of woodworking companies that covers Siskiyou, Shasta, and Trinity counties. Members of the Siskiyou Woodworkers Network share equipment and bid together for large contracts that they don't have the capacity to bid for individually.



Laurie Bagley

Carpenter and McFarland build display racks for retail outlets, and they have joined forces with three other Network members to provide displays for national outdoor equipment retailers. Thanks to this cooperative manufacturing, Carpenter says her annual profits have increased an impressive 75 percent.

Another woodworkers network, the Wood Center, is based in Medford. While its function is similar to its sister organization to the south, the Wood Center also offers training on high-tech woodworking equipment and will even design and build prototype products for its members.

Still in the startup phase is another joint business enterprise called Pride of Siskiyou. This organization has taken the traditional Chamber of Commerce approach of promoting local businesses a step further and expanded it to include all of Siskiyou County. Consisting of 23 businesses, the organization aims to encourage consumers here to buy locally produced goods. Their motto is "Buy Local • Build Jobs." A paid advertising campaign is in the works. Colorful "Pride Of Siskiyou" labels are displayed on members' products and on the shelves of local stores. Businesses included in the association reflect the rural nature of the region: ranches where cattle, buffalo, ostriches, and even deer are raised, two wineries, three farms, as well as a host of small-town enterprises. Recently Pride of Siskiyou helped start a new Growers Market in Yreka. In the not-too-distant future, the group hopes to take its message, and its members' products, well beyond the boundaries of their home territory.

"We seek to bottle, box and bag the essence of Siskiyou's finest for consumers everywhere," is the bold statement in a recent Pride of Siskiyou newsletter.

All of the above emphasizes the role of the small-scale entrepreneur in the revival of the region's economy. In the past, communities have typically gone after large out-of-state employers in order to give the local economy the biggest, quickest positive jolt. But, as Michael Kinsey points out, this approach can involve big concessions, usually in the form of tax breaks, since each community is competing with many others to land the largest corporate fish. Down the road, the abandonment of a community by a corporation not based there can have a devastating effect (sound familiar?).

A push to encourage more locally owned small businesses may not have the overnight impact that landing, say, a General Motors plant would have, but it does mean that a much higher portion of the money spent on those businesses stays in the community. Efforts like the Pride of Siskiyou campaign, Fit Maternity And Beyond, and the Siskiyou Woodworkers Network serve the dual purpose of keeping more consumer dollars in the locality where they're spent *and* attracting dollars from outside the region. An additional, and very important, benefit is that more of us in this region are able to use our talents to the fullest and gain an independent livelihood by owning our own businesses.

In simple terms, it's about taking greater control of our own economic destiny, both as individuals and as a region.

Open Air

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CLASSICS & NEWS

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THEATER

Alison Baker

A Touch of the Poet

By Eugene O'Neill
Directed by Douglas C. Wager
At the Oregon Shakespeare Festival through November 1

I have not loved the world,
nor the world me...
I stood among them, but not of them.

These lines from "Childe Harold's Pilgrimage" by George Gordon, Lord Byron, are the mantra of Cornelius "Con" Melody, the protagonist of Eugene O'Neill's *A Touch of the Poet*. A man of his time (the early nineteenth century), Con has modeled himself on the Byronic hero, the moody and passionate type who occurred in various guises in Byron's poetry and seized the popular imagination. Such a hero was above the world's censure, answerable only to himself; an irresistible lover and unrepentant sinner.

> FROM THE VERY BEGINNING THESE CHARACTERS, ENTANGLED IN HUMAN VANITY AND FALSE ILLUSIONS, HAVE NO HOPE OF ESCAPING THEIR FATES.

In his younger days, Con Melody (Ken Albers) apparently was such a seductive fellow; but though he still sees that image in the mirror before which he constantly preens, the flesh-and-blood man is now white-haired, and the once-handsome face is ravaged.

Now an innkeeper near Boston, Con lives on and in his past glory. His father, an Irish peasant, got rich from the profits of his own tavern; Con was born on the estate he purchased, and received a gentleman's education. He served in the British Army under the Duke of Wellington and was promoted to Major for his distinguished service; but his career was cut short by scandal when he killed a Spanish nobleman in a duel over the man's wife. His estate and his fortune lost, Con emigrated to America and bought the inn, where he now drinks, recites the romantic poetry of Lord Byron, and dreams about past glories and the future day when his superiority will finally be recognized. What little money and affection he has go to the beautiful thoroughbred mare that he can't afford, but refuses to give up.

His wife Nora (Dee Maaske) has been made old before her time by the hard work of running the inn and by Con's verbal and emotional abuse. He has never forgiven her for "trapping" him into marriage when she was a beautiful and penniless young girl, but she still loves him passionately. In fact, her belief in that love is as much an illusion as Con's own daydreams of grandeur; it is all that sustains her through her days of drudgery and abuse.

Their daughter, Sara (Jodi Somers), is as hard-working as her mother and—though she despises him—as eager for success and riches as her father ever was. She has no intention of living under her father's roof or domination any longer than she has to. Luckily for her, Simon Harford, a would-be poet and the son of a wealthy Yankee family, has fallen ill and is staying at the inn under her care, and Sara has fallen—she thinks—in love with him.

It's this young love that sets in motion the events that bring on a crisis in this dysfunctional family. Sara sees her marriage to Simon as an escape from her father as well as her own passage to wealth and happiness. Nora sees love as a woman's true role, and Sara's love for Simon as a validation of her own romantic marriage. Con sees the union as only fitting for the daughter of a gentleman such as himself; and, as things transpire, he sees a monetary advantage for himself in it.

We never meet young Simon, but his

mother, Deborah (Kirsten Giroux), appears at the inn, ostensibly to check on Simon's health, but in truth to check out the young lady. After a conference with her son, she makes a remarkable speech to Sara (who is unsure afterwards just what she has been told). Deborah is charming, eccentric, and, quite clearly, a shrewd operator in complete control of the impression she wishes to impart.

All the elements are here for tragedy–including a pistol which, though it doesn't appear in the first act, increases the tension tenfold when it *does* show up. Despite their struggles, from the very beginning these characters, entangled in human vanity and false illusions, have no hope of escaping their fates.

Ken Albers plays the alcoholic Con Melody terrifically, slipping as he does from viciousness to sentiment, fury to coldness with no warning. Bill Geisslinger plays Mickey Maloy, the even-keeled bartender with a soft spot for Nora. Indeed, all the denizens of the inn respect Nora, including Jamie Cregan (Richard Elmore), a distant cousin of Con's, and the hangers-on who play up to his self-aggrandizing manners in return for booze–Dan Roche (Alan Coates), Paddy O'Dowd (Sandy McCallum), and Patch Riley (Dennis Robertson). Michael J. Hume plays the part of Nicholas Gadsby, the Harford family attorney, with appropriate oiliness.

Love is much discussed in this play, and in the end, it...well, some might say it triumphs. But the more cynical among us might say love sucks yet another victim into its quicksand.

With the November issue of *The Jefferson Monthly* we will *exeunt* the theater and return to the cozy winter pastime of reading. We are always looking for new and recent books to review. Authors, editors, and friends willing to subject their works to the slings and arrows of my outrageous opinions are welcome to send them to me in care of JPR. Of course, space is limited, so a write-up can't be guaranteed; but you *can* be sure your book will find a good home on my shelf. JM

Alison Baker is the author of *Loving Wanda Beaver;* she lives in Ruch, Oregon.

POETRY

BY JIM SHUGRUE

Above a Mountain Valley

On an evening of light mist
I walk a narrow lane between stone fences,
in all this useless beauty
wordless, almost without thought
and what thought occurs, clichés
and scraps of song.
Bones and muscles ache and strain
against the slight continuous ascent.
A half-century of talk,
exultation and apology
brought down to the crunch
of gravel under foot.
Landmarks on a misremembered map
I've followed here to lose myself at last
in the deeper arguments of listening.

Saskatchewan

After the hard heat of the August day,
we sit in the dark room, sweating,
all the windows open, waiting for this:
the first cool breeze of night.

After the day's amazement,
the insults and stupidities,
it's all right to sing this tired song,
to gulp the cold wine down.

You are there now, I imagine,
in a place barely stapled down
with fences, in a landscape of sky.
All we know is what escapes us.

Could we have lived with the women
we lament? Why this passion for lost causes?
Is it because the ballad makers earn their air
revenging the silence of the fields,

so full of possibilities we miss.

This month's poems are from Icewater *(Trask House Books, 1997). Jim Shugrue's previous chapbook,* Small Things Screaming, *was published by 26 Books. He has received awards from The Writer's Voice in New York and the Oregon Arts Commission, and he is co-editor of* Hubbub *magazine. He lives in Portland.*

Writers may submit original poetry for publication in the *Jefferson Monthly.*
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520.
Please allow two to four weeks for reply.

CLASSIFIED ADS

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GOODS

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SOUND AND FURY installs stereo, home theater, and intercom systems. New construction, consultation and sales. In-wall speakers from JBL and SpeakerCraft. Harman/Kardon components, Sony 18" satellite dishes. Wire and controls. Chris Wood, 541-482-2095.

THERE'S NO CHEAPER, EASIER OR FASTER WAY TO BUY YOUR NEXT CAR. The Car Lady, Southern Oregon's automobile broker, takes the time, stress and hassle out of the car-buying experience by taking over dealer negotiations, to ensure purchase and delivery of your next new or used vehicle at a fixed price over dealer invoice. Carolyn Brown, The Car Lady, trades welcome, financing available, 541-734-7221.

Jefferson Monthly
Classified Ad Order

Category: PLEASE CHECK
- ☐ Property/Real Estate (for rent, for sale)
- ☐ Goods (for rent, for sale, wanted)
- ☐ Services

Copy (not to exceed 35 words – phone number counts as 1 – please print clearly or type.)

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DAYTIME PHONE

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Each month approximately 7,000 people receive the Jefferson Monthly *in 11 counties of Southern Oregon and Northern California.*

All ads may contain 35 words or less and cost $14 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the December issue is October 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Craterian Performances presents

CHANTICLEER

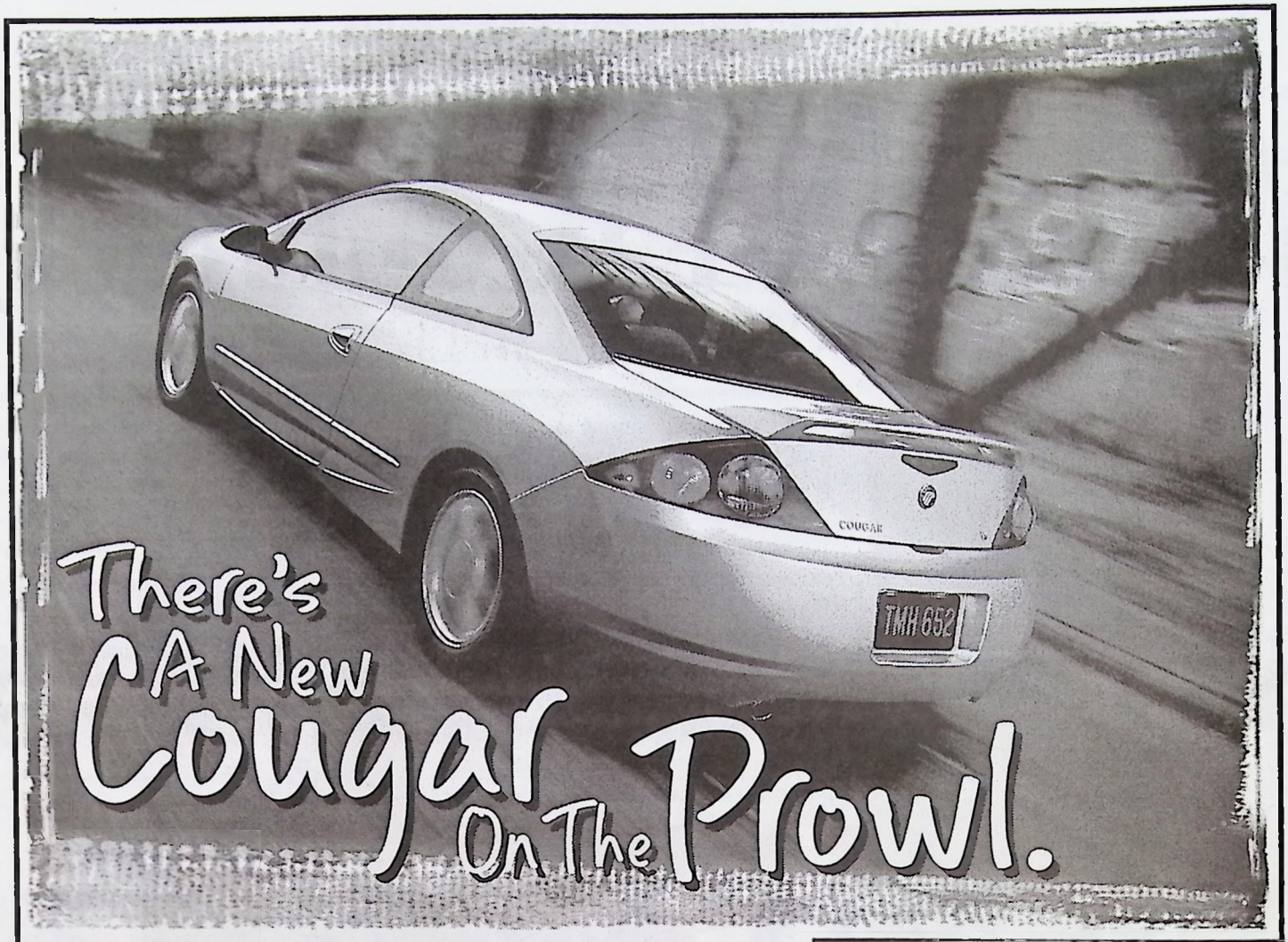
VOCAL ENSEMBLE

Named for the clear-singing rooster in Geoffrey Chaucer's *Canterbury Tales*, this brilliant, singular vocal ensemble has released nineteen highly praised recordings and earned an international reputation as a dazzlingly unique "orchestra of voices." The purity and precision of their seamless vocal blend, not to mention their high spirits and showmanship, have thrilled audiences worldwide. Critic Tim Smith puts it best: "There is simply no other choral group on the scene today as polished and personable as Chanticleer."



Craterian Ginger Rogers Theater
Medford
October 3 · 8pm
For tickets call
541-779-3000

A portion of the proceeds from this special event benefits Jefferson Public Radio



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